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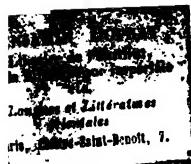
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THE
P R O S O D Y

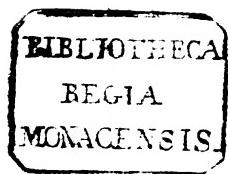
OF THE
TELUGU AND SANSKRIT
LANGUAGES

E X P L A I N E D.

By CHARLES PHILIP BROWN,
OF THE MADRAS CIVIL SERVICE.

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1827.



TQ

A. D. CAMPBELL, Esq.

OF THE MADRAS CIVIL SERVICE,

WHO FIRST RENDERED THE TELUGU LITERATURE

ACCESSIBLE TO THE ENGLISH READER,

THE PRESENT WORK

IS VERY RESPECTFULLY INSCRIBED.

CONTENTS.

	<i>Page.</i>
Preface	i---x
Chap. I. On Feet	1
II. The Uniform metres	6
III. The Changing metres	22
IV. The Cunda metre	38
V. Metres peculiar to Sanscrit	42
VI. On Rhyme	50
Appendix	56
Notes	75

Tables of the Uniform metres.

Glossarial Index.

English Index.

Errata : of these a few should be corrected before perusal.

PREFACE.

NEXT to the acquirement of a language and the excitement of a taste for its compositions, the wish must follow to peruse these in the perfect state in which they issued from the hands of the author; to admire the fertility of his genius as displayed in its original purity; and to ascertain the real beauty of his invention by a complete knowledge of the meaning conveyed in his writings. Such were the objects which led to the study of Greek and Latin prosody, and to these we are indebted for the works of Homer and Virgil in their present condition, originally corrected by this process, and handed down to us in this state by the art of printing.

The Telugu language is perhaps no less conspicuous among those spoken in India, for the extent, antiquity, and critical refinement of its literature, than were either of the languages of Greece or Rome. Every department of learning appears to have been cultivated in this tongue with zeal and success; it contains not only a long series of original compositions, but the *Maha Bhârata*, the *Bhâgavata*, and most of the principal Sanscrit poems have been translated by Telugu poets in remote times into their own language. To these also are added numerous versions of the lesser productions.

The grammar of the language has been cultivated with peculiar care; and extraordinary attention has been paid to prosody. The

treatises regarding this are extremely numerous, but involved in a pedantic obscurity which has much increased the difficulty of a subject in itself not easy. The natural result has been, that the study has fallen into disuse ; and while the Sanscrit system, on which it is founded, is still known, in a certain degree, to all Telugus who pretend to any learning, few have had the resolution to master the greater difficulties of the prosody of their native language.

It is not however, the less necessary that this subject should meet with its share of attention. Not only is all Telugu literature, both original and translated, in verse, but the rules of arithmetic, mensuration, rhetoric, and grammar, not to mention other branches of learning and art, have also been framed in metre.

These have been handed down to the present day by a succession of transcribers ignorant of poetry, and in most instances of the signification intended by the author ; and the manuscripts have accordingly fallen into a state of great dilapidation.

Such has been particularly the case with those most in request ; and in works for this reason most frequently transcribed ; so that when, in other manuscripts, a comparison of three or four copies, with the aid of prosody, has usually proved the true reading, the author of the present tract has sometimes found in the Maha Bhârata and Bhâgavata six and seven variations in one passage ; nay, in one word.

Nor is Telugu prosody so very intricate a subject when properly explained ; in principle, indeed, it will be found to be much more simple and easy than the Greek and Latin systems. In the Telugu,

for example, as well as in the Sanscrit, which is so closely united with it, all vowels are known to be short that are not long by nature, as au, ai, &c., or by *position*, that is, by preceding two consonants ; in the Latin and Greek prosodies, however, numerous ulterior rules are necessary regarding the *quantity* of compound and derivative words ; some terminations in *e, a, o, is, as, us*, are long, while others are always short. Even after mastering these intricacies it requires considerable practice to understand every variation produced by what is named poetical authority : thus we find *pater* is short in the first syllable, while *mater* is long ; *legit, venit, and vidit* in the present tense have the first syllable short, but in the preterite it is lengthened, without any difference to the sight.

From all such intricacies the Sanscrit and Telugu system is free, the quantity is at once clear to the eye ; while experience has in fact shewn that, as it has been attempted to explain it in the following work, the application of one hour a day for a week or fortnight, is sufficient for a learner to understand all the chief rules* on the subject, and the same period will afterwards perhaps be requisite, to enable him to master the more intricate portions.

With regard to this volume it is only necessary to mention, that it was originally composed at the kind suggestion of Richard Clarke, Esq.

* That is, rules 1, 2; 12-23; 48-64; 88-93; and then 120-134 on Rhyme ; one rule is often explained in several paragraphs. The notes are in general intended for the advanced student, and the learner should for the present pass them over ; particularly such as occur in the first twenty pages.

at the time when he retired from the College Board, on his return to England ; and being submitted to the judgment of the Members of that Board, was recommended by them in the most liberal manner to Government, who were pleased to sanction its being printed at the College press.

Thus encouraged, the author was induced to extend the work he had originally contemplated, to the consideration also of Sanscrit prosody ; and although this has necessarily increased the labour and difficulty attending its completion, he trusts it will be found to add to the interest and utility of the volume.

It was also deemed necessary by the College Board that translations should be appended to the verses quoted as examples from the Telugu poets, and such have accordingly been added ; it is well known, however, that a literal translation into English of any language so widely different from it as the Telugu, would convey but a poor idea of the beauty of the sentence, and approximate but in a very distant degree to the spirit of the original. The author has therefore thought it best to take advantage of the license given by verse to approach as far as his limited poetical powers allowed him, to the style of the quotations ; and most of these will accordingly be found in English metre. He does not profess however, to be a poet, and he accordingly craves the indulgence of his readers for his attempts in poetry.

Some apology also may be considered requisite for the Telugu verses which are given as examples of the rules of prosody. In behalf of these, the author is willing to believe that their utility may

counterbalance what is wanting to them in elegance; and he has only to regret the necessity which caused the greater number of them to be the productions of his own pen; his endeavours to induce natives versed in this branch of study to compose easy and intelligible rules for the purpose, having very generally been unsuccessful.

The quotations already alluded to have been selected from the easiest and most popular writings in the language, which have presented themselves in the course of the author's reading. In this point he has not been able to avail himself of any aid from the native authors who have written regarding Telugu prosody. These have usually neglected the citations they might have made from the standard poets, while they substituted examples of their own composition, which possess little merit beyond that of singular difficulty, the involution of two different meanings, or their containing eulogies equally absurd, of some favorite god, their patron, or the composers themselves.

The numerical references to the works from which these selections have been made, have regard to the editions of the poets prepared under the eye of the present writer; in which, beyond the numbers of chapters and pages, which form the only distinctions hitherto known to the natives, each stanza has been numbered, and can be at once referred to. The great bulk of some leading compositions renders these facilities particularly desirable; and such a plan is therefore recommended to those who may be inclined to give their leisure hours to reading any language, the literature of which is

preserved in palm-leaf manuscripts.* They will find their progress in perusal much facilitated by it ; and the poems being transcribed upon paper, afterwards bound in convenient volumes, a reference to any particular passage will at once become easy. Palm-leaf manuscripts, on the other hand, besides the impossibility of correcting an error, and other inconveniences, possess no facility whatever for reference.

In the present volume also, a small approximation has been attempted towards an improvement in Telugu printing, which the author has long had in view. Printing in this language has hitherto been in the same state which was originally the case in Europe ; we find that after the discovery of this invaluable art 'it was endeavoured to render printed books as like as possible to manuscripts ; for it was imagined that this invention could only be approved in proportion as it imitated them ; it being not as yet perceived that it could far excel the art of writing.'†

Such is the state of Telugu printing also at the present day ; it has been endeavoured to assimilate it as much as possible to the native manuscripts ; neither the words nor sentences being divided : and the inconveniences they presented to the student will at once be

* As a means of finding places required in manuscripts none of which correspond in the paging, I first have a copy prepared on paper, numbered throughout, and then cause all the leaves of the various manuscripts to be marked with the number of the åsvåsa, or section, and that of the first verse occurring in it. This arrangement renders comparison very easy, and is less obvious than, after explanation, it may seem to be.

† Beckford, History of Inventions.

comprehended, if we attempt to read any passage of English verse written without separating the words or lines from each other.

The author has long been convinced that such impediments may be easily removed ; and, as far as regards a division of words, of lines, and sentences, it has been carried into effect in the present work.* He however, is inclined to hope that this improvement is but entering the threshold of the subject in question. He believes that every distinction introduced into English is also admissible in Telugu printing ; and he trusts that the day is not distant when capital letters, all the stops, elisions, and so forth, may be equally made use of in both languages. Even among us these were introduced only in modern days, and while all Telugus are very naturally averse in the first instance to such innovations, I have found that they soon understand these improvements and acknowledge their utility. Indeed; from conversation with Ravipati Gurumurty Sastry, the Head Master of Telugu in the College at Madras, it appears that this accomplished scholar has already taken the first step, in preparing some Telugu poems for his own use, wherein each word is distinguished ; he perfectly concurs also in the practicability and utility of adopting the other improvements abovementioned. Having introduced the name of this learned man, the author gladly takes the opportunity it affords of acknowledging the exactitude, so rarely found among

* Particularly in the extracts from the Bhārata, &c. which are placed in the appendix ; in other places the words are not always divided, on account of the necessity of using prosodial distinctions.

natives, with which he has voluntarily superintended the printing, of the present work, and the zeal with which he has made himself almost responsible for the accuracy of every rule; although the principle upon which the work proceeds, has rendered it requisite to depart in some points from the suggestions communicated by him.

The chief object of the following pages being to convey to the Telugu student, a clearer idea of the principles and the utility of the prosody of this language, than the works written by native critics appear to afford, this system has taken the precedence of the Sanscrit in the arrangement which has been chosen; and when the student has advanced so far in the latter language as to require the whole of the rules given in the present work, he may find additional information in Mr. Colebrooke's Essay* on the subject (as accurate and learned as that writer's works always are), and also in Mr. Yates' Sanscrit Grammar. I should also remark, that the rarity of these works in the South of India, has been a principal reason for the consideration of the Sanscrit system here. I may at the same time be excused in adding, that these authors having explained the subject in the mode pursued by the native writers, have ultimately left it in a considerable state of obscurity.†

It may not be quite irrelevant or devoid of utility, to conclude this preface by a brief detail of the various works in Telugu literature which are worthy of the student's attention, in the order in which it appears to the author that they may with benefit be perused.

* In the tenth volume of the Asiatic Researches.

† The tables of metres at the end of the present volume are arranged in a new mode, which I hope will be found useful.

The language in which many of these are written is indeed different from the spoken dialect, but not in general more so than the language of Shakespeare or Milton differs from the English of the present day. Some poetical expressions have become obsolete, and some Sanscrit words in the Telugu, as Saxon in the English, may have fallen into disuse ; but still the old established authors of reputation in each language form the standards to which the poet and the grammarian, the native and the foreigner must ultimately have recourse in solving every doubt regarding exactitude and purity of style.

As it is primarily necessary that the learner should acquire some knowledge of the more common expressions of the present day ; he is recommended to commence his studies with the works of Vemana, which although not perhaps classically elegant, will be found well adapted for the object. Next to these should succeed the popular tale of Nala Raza and parts of Runga Natha's translation of the Ramayana ;* some chapters of the Maha Bhârata,† and the Bhâgavata, particularly the eighth and tenth books.‡ The purânas in

* This is written in the Dwipada metre, as is also that version of the tale of Nala, to which I allude, and though in an elegant style, these are easier than Vemana ; part of that author however, should be read first, as treating of more ordinary subjects.

+ Of this poem the first three books translated by Nannaya Bhatt and Erra Pragada, are more difficult than the remainder, written by Ticcana Somayâji. The student should therefore, commence in the fourth or fifth books, denominated the Virâta Parva and Udyôga Parva.

‡ Passing over all passages regarding faith and mysticks, which form a prominent feature of this work. To such subjects the Telugus are much addicted.

general, and these works in particular, embrace the easiest part of the literature of the language. In that which immediately follows, are poems more highly ornamented and intricate in the style, (*Alancâra câvyâ*) such as the *Tara Sasanciyam*, the *Subhadra Parinayam*, the *Manu Charitra*, the *Das'avatâra Charitra*, the *Hamsa Vims'ati*, and many more ; beyond which are placed works which are difficult to the most accomplished native scholars, such as the *Râghava Pândaviyam*, the translation of the *Naishadham*,* the *Vishnu Chittiyam*, and finally the *Vasu Charitra*, which is unanimously considered the most elaborate work in the language.

These are only mentioned here to point out the great extent of the Telugu literature. The student will find part of the class first mentioned sufficient to give him a greater command of the spoken dialect than many natives possess at the present day. This class consists of a series of tales narrated with as much brevity as is consistent with elegance ; the object being to convey information either of a mythological or religious nature, and the chief actors being either gods, heroes, or sages. Thus Ovid's *Metamorphoses*, the writings of Hesiod, and the other Greek Theogonies are precisely *purânas*.

In the second grade above mentioned are poems each of which contains a single tale, but highly ornamented, embellished with episodes and elaborate descriptions of beauty, war, love, and natural scenery ; their object being amusement, and their subjects

* This is the most highly adorned paraphrase of the tale of Nala.

usually confined to the actions of men. They may therefore, be compared to Pope's Rape of the Lock, the principal poems of Byron and Scott, the tale of Joseph and Zuleica in Persian, and similar compositions.

The last class is in subject and arrangement parallel to the second ; but here the chief object is, to display the rhetorical and poetical powers of the language.

While these three classes comprise the principal works in Telugu literature, there are likewise smaller compositions, which form the highest literary amusement of the ordinary classes of the people, who are, unable to peruse the more important works : these form an extensive class of productions in an easier style than most of the foregoing ; some intended for amusement, and others for instruction in religion and morals ; some detail a mythological story, taken from the purâns, while others are acknowledged fictions ; many of these are elegant, while all are very short and easy. Such are the Sugrîva Vijayam, the Garadâchalam, the Sita Calyânam, the Sâranga Dhara Charitra, and many more.

Beyond these again are many compilations of epigrams and similar short compositions, resembling the anthologies of other languages, the stanzas being unconnected with each other. These are generally named *satacams* or centos of verses, so entitled as being numbered in successive hundreds ; they are principally on morals, and linked together by a chorus in which the writer's name is usually

introduced. The verses of Vemana above mentioned, the Sumati Satacam, the Sampaga manna Satacam, the Câlâhasti Satacam and many others, are comprehended under this head ; and cited as specimens of the common dialect : even in the vulgar language of the rustic villager, (perhaps the most harmonious of all,) are to be found thousands of anonymous verses (*châtudhâra*) or songs, which are preserved by oral tradition alone, many of these are very beautiful, and some are believed to be the offspring of the chief poets of the language.

Little apology appears necessary for calling the student's attention to this outline. If he is ambitious of attaining an intimate acquaintance with the Telugu tongue, or of extending a knowledge of European learning with all its benefits, to the natives of India, by compositions in their language, it is obvious that without studying their standard writings, he can neither possess the one nor become in any degree qualified for accomplishing the other. We might as reasonably indeed expect a foreigner to compose originally in English or to translate the productions of his own language correctly into ours, without having read any of our leading authors, as to imagine that an exact acquaintance with the Telugu can be attained but by patient study and a careful examination of its chief compositions.

ANALYSIS.

CHAPTER I.

ON FEET.

THE feet are designated by particular letters; to each is subjoined an example that begins with the appropriate letter, which will thus be imprinted on the memory.

Feet of three Syllables.

Name.	Marks.	Example.	Greek name and marks.
M మగ్గాను	u u u	Manducos	Molossus
Y యగ్గాను	i u u	Inanes	Bacchic
R రగ్గాను	u i u	Reddidi;	Cretic
S సగ్గాను	i i u	Similes	Anapæst
T తగ్గాను	u u i	Tentare	Antibacchic
J జగ్గాను	i u i	Juvabit;	Amphibrach
B భగ్గాను	u i i	Bucula	Dactyl
N నగ్గాను	i i i	Nivea	Tribrach

Feet of two Syllables.

II హగ్గాను	u i	Hæsit	Trochee	- u
V వగ్గాను	i u	Vagans	Jambus	u -

Thus J or Jagan'am is an amphibrach, while an anapæst is denominated S or Sa-gan'am; all writers on Sanscrit and Telugu prosody use these letters with the same invariable signification.^a Throughout the present work B is used for Bh, as more convenient in English writing.

The first column of the eight feet contains alternately a long and short syllable; the second, two of each; and the third, four of each. (See § 143.)

- 2 The letter L is used as a contraction for లఘువు laghuvu, short; and G for guru (గురువు) long: Thus the feet H and V are denominated at pleasure,

GL X o ము.....a trochee, and

LG e X ము.....an iambus; while

GG X X ము^bis a spondee, of two long syllables, and

LL e e ము.....is a pyrrhic, or two shorts.

The learner should now pass on to the next section; the following

^a Thus in the Roman numerals, V, X, and D, as well as the letters used in Algebra, and the ut, re, mi, fa, sol, la, of the gamut invented by Arctine, have a conventional import arbitrarily attached to the letters. The syllable ము added to the Sanscrit name ja-gan'a-mu, converts it into a Telugu noun. The Student will find the technical terms explained in the Appendix, § 138-140: I would caution him against troubling himself with *any rule* which I omit, and which his oral instructor may declare necessary: after learning the whole he will be able to form his own opinion of what I leave unmentioned.

^b Native writers on Prosody often express the XX by గ్గ్ and use గ్మ్ for the pyrrhic, the long vowel being substituted (see note on § 22) for the doubled consonant. గ్ and గ్మ్ as well as గ్గ్ and గ్మ్ would be as convenient.

remarks being intended only to solve any doubts that may occur as he advances.

The vowels are all long or short by nature ; none are doubtful. The pronunciation is remarkably pure, exactly agreeing with that used in Benares.

ಅ ಇ ಈ ಉ ಎ ಒ are short a i u rí e o
ಅ ಶ್ರು ಟ್ರು ಭ್ರು ವಿ ಷ ಷ್ಟು ಹ್ರು are long á í ú rí é ai ó au.

A short vowel becomes long by position, if followed in the same word by two consonants; or by a silent (quiescent) consonant, such as శ , ష , స , or (o) anuswara. A double consonant in the beginning of a word, as ద్వీతీను, త్రుయము or వ్యుత్తి seldom lengthens a short vowel preceding; unless both words are Sanscrit and form a compound.

In counting syllables (*acshara*, see § 138) the silent consonants are of course not reckoned; and where two consonants are united, the first is necessarily silent.

The vowel ɔ̄ following a consonant, does not lengthen the preceding vowel. Thus

ఆ “అనినన్ గైదేపుడన్నతంబునమవితు

Mahabharata, I. 1. 185.

Here the vowel rī does not lengthen the preceding syllable, while the consonant ra at the end of the line, makes the preceding syllable, ā , long.

- 6 The last syllable of a line, though short by nature, is always lengthened if the next line begins with a double consonant; that is, under the provisions mentioned in rule 4. It is considered highly elegant to run the lines into each other, so that even part of one word may fall in one line and part in the next: thus the rhyme as frequently falls on the middle or end of a word as on the initial.
- 7 An initial vowel elides the last vowel (if short) of the preceding word. Instances sometimes occur, but very rarely, of a long and short vowel being thus united into one long. This is denominated Pluta: (see sect. 149) but the common elision appears in this verse.
- అ ॥ “పరమ యోగి చూచు, పరమాత్ముడి తఁడ ను.”
- Vemana, book 1, verse 85.*
- “The exalted saint shall behold him, and say, this is the Great Spirit.”
- This is instead of పరమ + అత్ముడు + ఇతఁడు + అను.
- 8 To prevent this elision, the letters ట, య, or న, are inserted, on principles explained in the Grammar.

- 9 The poets vary their orthography by certain rules of contraction or elongation (dialysis or resolution) to suit the metre. Thus పలుకులు (four shorts) may become పల్యు_ఎ (a spondee) and పలి_ణెను, ప_ల్సె_ఎ. The long vowel colloquially added to adverbs and vocative cases is usually dropped; and a long syllable is shortened at pleasure by omitting a consonant. Thus the dactyls యిష్టుకు, అక్కు_ట, అట్లా_ల become tribrachs, యిష్టుడు, అక్కట, అట్లాల: for other words poetical practice forms the only rule.

A padyam, or verse, usually consists of four lines, each of which may often be conveniently divided where the rhyme (yati) falls, so as to form a couplet. We sometimes, though rarely, find five or even six lines (see sect. 63) in a verse.

Most poems vary the metre perpetually : though we occasionally meet with works written wholly in one metre. Prose is interspersed among the verses. 10

The following Sanscrit and Telugu sets of words expressing the table of feet, have been found very useful by Telugu natives who learnt prosody from the present work. Two of my teachers composed them at my request, and acknowledged the great difficulty of constructing them successfully : a task which at first sight seemed very easy. Many others have attempted it, and failed. 11

M	మంత్రాక్షాం	మాక్షిలా
Y	యత్తిస్తై	యత్తింద్రా
R	రక్తమూ	రాముష్టో
S	సరసాం	సఫల్చ
T	తంపక్య	తామేంత
J	జబ్బాప	జగంబు
B	భక్తప	భారము
N	ననుక్కా	నరుడు
H	హర	హర
V	వసీ	వనీ

Thus the table of feet may be acquired in a single lesson, which, as usually learnt by Bramins in a series of intricate verses, take more time to learn than the whole prosody as now explained. This invention has been allowed a place in the Asiatic Researches.

CHAPTER II.

—
ON THE FIXED METRES.

- 12 THE fixed, or uniform metres used in Sanscrit and Telugu, and named Sama Vritta (సమవృత్తాలు) or Jāti Vritta (జాతివృత్తాలు) have the four lines of the verse always similar. I will first describe those most common in Telugu. The last syllable in each line is *always long*. (see § 52, note.)
- 13 Many of these differing very slightly, I have classed them in pairs; each line divides at the syllable on which the *yati rhyme*, or cæsura, falls. This syllable rhymes to the initial of the line; and to render it plain, I shall divide each line into a couplet at the place of the *yati*, which is denoted by a star.
- 14 Utpala-mala metre.

B R N B B R V
 ఉన్నతి నీలపదిరమున ! * నుత్పలి మాలిక ! చెంగునా ! నయా

“ *Like a chain of rounded sapphires have I composed this “ Purple-lotus-wreath.”* ”

Champaca-mala; which differs from the preceding merely by dividing the initial long into two shorts.

N L R N
 చవిగలి వ్రూలదం దవలె

B B R V
 * చంపక ! మాలిక ! చెంగునా ! నయా

Thus the Utpala-mala (literally, a wreath of purple lilies) is composed 15
of (BRN*BBRV) a dactyl, cretic, and tribrach : then the yati rhyme,
followed by two dactyls, a cretic, and iambus.

And the Champaca-mala is similar, but divides the first foot (B) into 16
four shorts. Over these two lines, I have marked the feet by the letters
assigned to them. The line in which each metre is exemplified should
be committed to memory.

The following Utpala-mala verse occurs in the Maha Bharata (Book 17
I, canto 1, verse 218).

B	R		N
ಭೂನತ	ತಿ ರಿ	ಶ್ಲಾ	ಪ್ರಾಣಿಂದು
B	B	R	V
* ಪ್ರಸ್ತಾವಿತ : ಏದೋದನೆ ! ಪ್ರಸ್ತಾವಿತ ನು ! ತತ್ತವ			
ಜ್ಞಾನಮು ಸರ್ವ ಭೂತ ಹಿತ			
* ಸಂಹಿತ, ಬುದ್ಧಿಯು, ಐತ್ಯ ಕಾಂತಿಯು			
ಮಾನಮದಪ್ರವೋರಮು, ಸ			
* ಮತ್ಯಮು, ಸಂತತ ಸೇವ ವಿಧ್ಯ ಮ			
ಷ್ಟಾನಮು, ಪರ್ಯ ವಾಕ್ಯಮು, ರೃ			
* ಧ ತ್ರಾತಮುಂ, ಗರುಣ ಪರಶ್ಯಮು			

*“ With him who is of spirit pure
Are wisdom born, and love of all ;
For he is gentle, humble, chaste,
And never from the truth will fall.
Austerity, veracity,
And kind benevolence has he.”*

- 18 In the rule (No. 14) the tenth syllable, "ut" rhymed to "u" the initial; in the verse now cited ఘూ and వు in the first line; ఇ and స (see sect. 122) in the second; in the third మూ and మ, and ఠ and ధ in the fourth line, respectively rhyme to each other in *yati*: thus each of the four lines has a separate *yati*, which in each line falls on the tenth syllable.
- 19 But the four lines of the verse are connected by another rhyme, denominated *prása* (ప్రాసా). This falls on the second syllable in each: thus in the verse now cited, the *prása* rhyme is on the letter n: for the second syllables are ను, నె, న, న. See sections 120, 121, which are at present unnecessary to the reader.
- 20 The following is a Champaca-mala verse^c

NL	R	N	
తగినను పుత్రులం బదసి,			
B	B	R	V
* ధర్మను చదప్పక తమ్మును తమ్ముల్			

^c It is usual in the native works on prosody not to say that the rhyme falls on the tenth, &c. syllable, but that it follows the ninth, &c., which is the case in the Utpala-mala; this must be recollected throughout, as I have in this particular altered every rule in the work, from the mode in which it is expressed by Telugu prosodians.

^d In Sanscrit prosody this metre is variously denominated Salilanidhi, Tarasi', Siddhaca, Sasivadana, and Dhrita S'ri', while the names చంపకమాల and రుషువతి are given to a metre composed of (ఘXХ * భXХ) a dactyl and spondee in each half of the line. The Narcuta metre is formed by dropping the last four syllables of the Telugu Champaca-mala: Thus

నరికనాః చంపకమాలత్యాః నర్మటచబ్దితస్య

పొగద ఏగన, మ్యూహో మతులు
 * పొందు గతుల్; ఖదు శ్వార నిష్టుల్
 దగలి, తపంబు జేసియును,
 * దత్తిణలి, మ్యూగనిచ్చి, యజ్ఞముల్
 నెగడఁ జేసియుం, బదయ
 * సేరర, పుత్రులైన దుర్వుల్.

Maha Bharata, I. 2, verse 150.

*“ He who acquires fair sons, if he remain
 Firm in the faith, shall that high lot attain
 That those of truly noble heart enjoy :
 But, tangled in the wearisome employ
 The ritual orders, though they alms bestow,
 And doubled sacrifice, those ne'er shall know
 Such blessings, who devoid of sons expire,
 Nor leave one filial hand to light the funeral pyre.”*

Here the yatis and prásas are evident.

The Sardúla viciídita.

21

M	S	J	S
కాంతంబో	ధ్వనితో	డవెళ్ల	వలదా
T	T	G	
* కాగ్రూల	విత్రీది	తా	

“ Should not the “ Tiger's pastime” tread slow with solemn sound.”

From this the Mattébha viciídita varies only in dividing the first long 22
 into two shorts.

SG	S	J	S
మదముఁ-యే	నుగ-వె	ఫ్లతున్న	వలనే
T	T	G	
* మత్తేభ	విత్రీది	తా	

Thus the former metre consists of (MSJS * TTG) a molossus, anapæst, amphibrach, and anapæst : then the yati rhyme, two antibacchicks and a long syllable, while in the Mattébha the first foot is an anapæst and long syllable ; in all other respects the two metres are parallel : the Sardúla rhyme falls on the thirteenth syllable, and in the Mattébha it is of course on the 14th.*

- 23 Ticcana Somaiáji, who wrote a part of the Telugu Bharata, being asked which of his verses he considered most perfect, adduced the following, which appears in his translation of the Viráta Parva, or fourth Book of that poem. It is in the Sardúla metre.

* I will here insert the four rules given in the old prosodians for these four metres.

- 1 భానుసమానవి భరనభారలగంబులఁగుాడివి శ్రమ
స్తానమునందుఁబ్రత్తజముతంటుగమత్తులమాలయైచను
- 2 నజభజజల్ జ రేభలుఁదెనంగిదికాయతితోదఁగుాదఁగా
ఉప్రిజగదభీష్టదాబుధనిథియదిబన్మకమాలయైచను
- 3 సారాచారవికారదాయునయతి కార్ధులవిక్రిదితా
కారంతైనుసజంబులిమ్ముగసరాగస్తాప్తమైచెల్యగు
- 4 స్తుయదూరావిలస్త్రుయోదకయతి మత్తేభవిక్రిదితా
హ్యమమయ్యు సభరంబులు నమయవత్తుతంబుతోజ్యుగు.

TRANSLATION OF THE FIRST.

1. O Prince equal to Apollo, BRNBā (ప్ర 2 dactyls, are implied by the long syllable) and RLG unite, and the rhyme falls on (Padma-ja) the Bramhas, to form the Utpala-mala.

To understand this, the Student must first be acquainted that nine Bramhas are mentioned in the mythology : hence "the Pañmajas" signifies nine : not that the rhyme is *on* the ninth syllable, but *after* it, viz. on the tenth.

The rest of these rules are fully as intricate as this: which I explain only lest a native teacher should attempt to burthen his pupil with it.

M S J S

సింగం దా । కట్లో । గుహంత । రమునం

T T G

* జీడ్వాటు । వై నుండి । మా

తం గ మ్యార్జితయుథ ధర్వణసము -

ద్విత్తోధ వై వచ్చ నో -

జంగాంతార నివాస భిన్న మతియ -

ష్టుస్టేన వై ఫిడె వ -

చ్చుం గుంటి సుత మధ్య ముండు సమర

ఫై మాభిరామాకృతి

*“ As when a lion, stung with hunger, views
 From out his cave, of elephants a herd,
 And springs with sudden rage abroad, his heart
 Full of the bitter grief of solitude,
 Behold, against our army rushes forth
 The Third,^f who joys in battle, with a form
 Impenetrable; dreadful Arjun he.”*

Here the yati in the first line, or couplet, falls on దా and వై : in the rest, on శ and ద, జ and స, చ్చ and లో, while prása unites the second syllables, (ఓX ng) in each line. In the rest of the uniform metres the reader will not require any aid in discovering the rhyme.

The following is a Mattébha vīcrídita verse, that occurs in the Telugu 24
 Bhagavata, where Vasudeva entreats Camsa not to slay Dévaki.

^f The word Madhya signifies Third, as the middle finger is the third from the hand. See *Sanskrit Lexicon*.

S G S J S
 చెలియల్ క । న్నియ ము । ద్దరా । ల । బలనీ
 T T G
 * సేమంహే । చింతించు । ని
 శ్రూలదీనిం । బయలా । దుమాట । లపునై
 మర్యాద । పోగొట్టి । స
 త్యులజ్ఞాతుండతుపుణ్యముగ్రివకట్టా
 కోపంబు పాపంబు నె
 చ్ఛృలీనోపూరా తెగప్రేమభాదియునే
 చింతించుభోజేశ్వరా

“ She is thy little sister, a virgin, simple and powerless, she wishes thy prosperity alone ; Do not for a word uttered from the sky cast off all rectitude, and murder this pure one ; O thou of noble descent, and virtuous mind, alas, wrath is a sin ! ah, does it become thee to kill thy sister O lord of Bhoja !”

The rest of the uniform metres occurring less often, the reader will now pass over the remainder of this chapter for the present, and turn to the Giti metres described in section 48.

- 25 The Matta-cókila is formed of (RSJL*RSV) a cretic, anapæst, amphibrach, and short syllable before the yati, and after it a cretic, anapæst and iambus.^g The rule therefore is

^g The reader will perceive that a more harmonious division might easily be made, thus

మూట । మూటిం । పాడు । తుండగ । మత్త । కోకల । వింటవా

having trochees and dactyls alternately. Such improvements might be made in all the metres.

R S J L
మా టుమా । టికిపా । దుతుండ । గ

R S V
మత్తకో । కిలవిం । టివా

“ Dost thou hear at each note the voice of the nightingale? ”

From this the Tarala varies only in dividing the initial long into two shorts. The rule therefore is 26

N B H B
తరల । లోచన । తోట । లోపల
R S V
తారసి । లీవరి । తికా

“ Like to a fair eyed maid roaming within the garden.”

The following Matta-cókila is extracted from the beautiful tale of 27
Nala and Damayanti, in the Maha Bharata (book 3, part 2, verse 50):
which is divided as the accent falls.

భూరి । స త్వ్యలు । సర్వ్య । లోక ఏ -
- భూత్వ్య । భూతిస । మృథ్య । లి -
థోరు । కిస్త్వులు । నిష్వ్య । గోరుచు
మన్మి । వారు ; సు । రోత్తముల్ ;
వారి । పాద ర । జంబు । ఉపేరాలని -
వాని । నిష్వ్య । మ । నిష్మ్య సం -
హారి । గోరగఁ । జస్సై । శీరు, ఉ -
సన్మి । లైసుర । లండఁగాఁ !

*“ While the noble in battle, while princes compete
Thy worthier consort to be,*

*Shall I, who am but as the dust of their feet
Sweet maid be accepted by thee?"*

- 28 The Sragdhara verse is divided by two yatis into three parts: (MRG* NNG*RRG): having a molossus, a cretic, and a long in the first, two tribrachs and a long in the second portion, and two cretisks and a long in the third. Thus one line stands thus

M	R	G	N	N	G
సందేహం, బేమిలే క్ర్యు, * సహజ, ముగం, శు					
R	R	G			
* త్రుధరా, వృత్తము, య్యై					

"Doubtless the lesser Sragdhara is refined in style."

This is denominated laghu, or lesser, to discriminate it from the maha, or greater Sragdhara, which is formed from it by dividing the initial long into two shorts: thus the line is "longer."

- 29 The rule therefore is

SG	R	G	N	N	G
సరికాత, ప్వైమిలే, క్ర్యు, * సరన, ముగము, వో					
R	R	G			
* త్రుధరా, వృత్తము, య్యై					

"Exactly without fail is the "longer" Sragdhara thus constructed."

The following is an instance.

SG	R	G	N	N	G
అనురోదు, రాతులి, ట్లో * హావము, ఖమున, నే					
R	R	G			
* మంగఁద, శ్రీత్సుబా, ఛో					

సుముఖైరం | బైసురా | నీ | * కముప | యింబెలు | చం
 * గస్పినం | జూబిదై | తాయి
 ధములంగో | దండచ | క్రో | * ధతథు | జులు మ | హా
 * దారుణుల్ | వీరల | త్రేషు
 రముణుల్దు | ర్యారవా | తాయి | * రఘుము | ననర | నా
 * రాముణుల్ | దాకిర | ల్యుఎఫ్

Maha Bharata, book I, canto 2, verse 24.

“ *The Demons, foes of the Immortals, hurl’d
 Along the battle’s front their dreadful darts
 And arrows wing’d with wo ; which all obscur’d
 The hosts on either side ; but arm’d with bow,
 And moony disc on their broad shoulders slung,
 Glorious, in panoply of light array’d,
 Nārayana, and Arjun (Nara nam’d,)
 Rush’d forth, and on the hosts devoted fell.”*

The rest of the regular metres are seldom used in comparison of those 30
 now described. The following memorial lines will assist the learner in understanding them, but I avoid swelling the size of this work by adducing instances. The Telugu prosodians, who never consulted the ease of the learner, scan every species of uniform verse by feet of three syllables.. Yet the rhythm often shews that they are naturally divided otherwise : and this makes some metres very easy which are usually considered complicate in the extreme. Between the names of some metres, as the Malini and Mānini, the difference is not easily recollected, and the verses have therefore been so contrasted as to fix the doubtful syllable on the memory. In

the manuscripts of the poets we frequently find such names erroneously put for each other : for the name of the metre is always prefixed to the verse.^b The memorial line has generally an allusion to the signification of the name, but being written in very easy Telugu, a translation is hardly requisite.

- 31 Mánini (i. e. "a woman" BB*BB*BB*BG). Seven dactyls, and a long syllable with yati on the alternate feet. Prása as usual.

మానిని । దుకిథము । * మానిని । వానికి
* మారుని । లొందర । * మానద । యా

- 32 Malini (a name of Parvati). Six short syllables and two longs. Then the yati : followed by two cretisks and a long syllable (or NLSG*RRG).

వలసిన । ఖమనంబుఁ । మాలిసి । వృత్తమ । య్యుఁ.

- 33 Pancha chamara. Eight iambicks with yati in the middle of the fifth : or it may be thus scanned, with an amphibrach, six trochees and a long (JHHH*HHHG).

ప్రయత్ని । మైన । చేసి । వేని । * పంచ । చామ । రంబు । లొ

^b In all Telugu manuscripts the name of the metre is marked : as is also constantly done in Persian and Arabic, while the Greeks denominated portions of the same composition strophe, and apostrophus, ode and epode. If the metre is rare, as for instance the Mánini, the name is written at full length, but the four metres first described in the present work are always expressed by their initials. Thus టి । చ । శ్రా । and మ । The two Giü metres are marked క । the Sísa స్తి । and the Canda గ । while passages in prose are marked వ । which is the initial of వచనము. Prose is admitted in nearly all poems.

Bhujanga prayatamu. Four bacchicks (YY*YY) with yati in the centre. 34

భుజంగి త్రయాతం బు భూమం తమె చ్చు^F

Tod'aca, also called Dodhaca. 3 B, and GG. 35

దోధకి యుండును * తొదకి పేర్కి

In Sanscrit.

दीवन् । दोधक । हृष्टं । लक्ष्मीः

Tot'aca, (T'ca-tu-k'a) a very different metre, can be discriminated from the above only by such a line as the following ; wherein the word తొదుకు ("to the garden") is substituted : The metre is four anapæsts with yati on the close of the third : Or, SSLL*BG. 36

त्रान चे त्रिमुतं । दुकु * त्रै । उकु प्रै

The Rôdaca (weeping), a procelesmatic, two dactyls and a spondee. 37

వెషమున । రోదక । * పు త్రము । పుష్టై^F

Indra vajra, (TTL*RG) and Upendra vajra, (which differs from it merely by shortening the first syllable, thus JJL*RG) are thus exemplified by Appa Cavi (wherein ఇంతువ జుములు would be more grammatical).

ఇంతుల్ స । దావాడు । దు । * రింతు వ । జుల్

ఉపేత్తు । వజ్రుల్ వె । అ । * యు^F సదీ । త్రై^F

This metre is rare in Telugu but common in Sanscrit, in which the two species are usually mingled, as in this verse ; the metre is then termed Upa jâti.

శుష్మేమ జూతిపురుషేమ విష్ణు

నారీమరంథానగరిమకాంది

నదీముగంగాన్నవరెమరామః (This line is Upendra vajra)

కాచ్యేము మాసుః కవి కాళిదాసః

"The first of flowers is the Jasmine ; of beings, God ; of women, Venus ; of cities, Conjevaram ; of streams, the Ganges ; of kings, Rama ; of poems, the Magha ; and the noblest of bards is Calidasa."

- 39 The Radhóddhata : a cretic and tribrach ; then the cæsura, followed by a cretic and iambus (RN*RV).

కుష్ణ । వేణు । నిన । దైర । ఫోథ్త । తా

- 40 The Prabódhita is composed of an anapæst, amphibrach and two shorts, then the yati, followed by a cretic and iambus. It may be otherwise scanned (SLBL*RV) as divided in the specimen : which includes three other names for it, viz. Manju bháshini, Canacaprabhá, and Suoandini.

* మనసు త్రు । ఫోధితము । * మంజుభాషిణీ

* కనక త్రు । భూయుతము । * గా శునందిని

- 41 The Laya gráhi or Laya-védi, is formed of a dactyl and short syllable (pæon primusⁱ) seven times repeated, with a spondee at the close. It has no yati, but prása (denoted by P) falls, as in the Sisa verse, on the uneven feet, that is, the first, third, fifth and seventh. Each line (as in the Sisa) is very conveniently divided into two.

P పెద్ద లము । వేది మన । P పుద్దమున । జూచితిని

P కొద్ది తడ । తుఫ సొగును । P పుద్దు దొరి । కిందే

ⁱ A foot of one long syllable and three shorts being a pæon ; according as the long is in the first, second, third or fourth place, it is called a pæon primus, secundus, tertius or quartus. The pæon tertius and quartus are used in the Indra feet. If the reader will reduce this and the four next metres into feet of three syllables each, he will perceive the confusion that arises from the ordinary Telugu mode of scanning, as laid down in Bhímana and other authors.

If all the longs excepting the two last, are resolved into two shorts each, the metre is named Layahari : which of course contains thirty-seven syllables in a line, divided by the prása into three parts of ten short syllables each, with five shorts and a spondee at the end.

But if the initial longs, in the *uneven* feet only, be each divided into two shorts, the metre is denominated Laya-vibháti. 42

P సాదును గని । సాదనుల । P విదిత ముగి । నాలిగట

P మెదటి గది । ప్రాస లిడ । P యది లమవి । భూతి

If there are only six such feet (BL, a dactyl and short syllable, 43 with a spondee at the end, and yati, falling on the uneven feet, (3 and 5) be substituted for prása, the metre is named Mangala Maha Sri. Thus (one line)

* భక్తిమును । తాళినిము । * భావమున । గ్రీ నయ

* భాషితము । మం గళ మ । హాశ్రీ

But if the line be formed of only three (BL) paeones primi, with a spondee at the close, and yati in the middle, the metre is called Vanama-yára, Vara sundari, or Induvadana. 44 Thus

యెల్ల వర । నుందరికి । * యిందువద । నంచి

తెల్లు జగ । తిం । వనమ । * యూర మను । వృత్తం

The Cavi-raja-virájita is formed of a proceleusmatic (four shorts) followed by six dactyls and a long. Yati falls on the alternate feet : my name has been introduced into the rule,^k but I cannot alter it conveniently.

^k All these memorial lines I composed, excepting those for this verse, the preceding three, and the Sanscrit instances.

* రష మసు ! సికవి ! * రాజవి ! రాబిత
 * రాగము ! త్రో నము ! * రా జూసు ! రఫ

- 45 The Bhásvara-vilasita is formed of a dactyl in the first, third and fifth places, the second, sixth and seventh being (NL) proceleusmaticks, while the fourth (which preeedes yati) and the eighth are spondees. Though so difficult to define, it is an easy and harmonious verse to read.

* భాస్పద ! విలసిత ! మాన్యని ! మాద్రి ర్
 * భాసితె ! నలముల ! సాగశులు ! మార్చ

The Manigana-nicaramu is composed of fourteen short syllables, with a long at the close : yati falls on the ninth syllable, and the rule is recollect by repeating the name twice : Thus

మణిగణ ! నికరము ! * మణి గణ ! నికరం

- 46 At the close of this volume tables will be given, explaining all the uniform metres, which I arrange so, that the first foot being known, the metre may be found. Mr. Colebrooke and Mr. Yates have given tables of the metres arranged on the native system ; whereby all sorts that have the same number of syllables in the line, are classed under the same (Chhanda or) System (as in Greek prosody we find anapaestic and dactylic systems), which of course may include many varieties. Could we depend on the accuracy of manuscripts, this would suffice ; but in rare metres, two and three syllables are often omitted in a line, and here we have no guide except by discovering what the initial foot ought to be : the table will then at once point out what the requisite feet are.

I should mention, however, that the tables of metres in no two authors correspond. In Sanscrit prosody, Mr. Yates and Mr. Colebrooke, as well

as the author of the *Srūtabodha*, all vary ; noticing some metres and passing over others. *Bhimana*, *Appa Cavi*, the *Sulacshana Sāram*, and other works on Telugu prosody, are yet more dissimilar. From a total of about two hundred *possible* metres given in these authors, I have therefore selected such as are said to be in use ; though the teachers that acknowledge them cannot always prove their occurrence.

The number of metres has been very unnecessarily extended : it has 47 been shewn that several vary from each other only in one syllable ; but the criticks give every variety a separate name : these various denominations are no assistance, but a mere hindrance to the learner : thus in the various species of the *Arya* and *Vaitaliya* metres, the numerous denominations used are really an obstacle : such difficulties it is the particular object of the present work to remove.

In some rare instances the poets vary from each other : thus in the *Prīthivi* metre, the writer of the *Vishnu Purana* (book I, verse 225) places the cæsura, and rhyme, at the ninth syllable ; while in the *Maha Bharata* (part I, book 2, verse 169) we find *Nannaya Bhatt* places it on the twelfth.

Besides, some metres are merely the double of others : thus the *Indra vajra* is merely the *Harī* metre doubled.

CHAPTER III.

ON THE CHANGING METRES (ఉపజ్ఞాతిఫృతాలు).

48 IN the changing metres different feet may be used in the same places, provided they contain a certain¹ number of short syllables.¹

A long syllable is here considered equal to two short ones. Thus in *Vemana*, II, 26.

వలశు, లరసి, చూచి, శ్రుమయ, నేల

“ Why be entranced at viewing her charms ?”

Of these five feet, three are tribachs and two trochees; but as each of these equals three shorts, the five are equal in quantity.

49 The feet used in the changing metres are thus formed. From the table of eight feet (given in the first chapter,) reject M and Y (the molossus and bacchic) which are never used in the changing metres. There will then remain six, of which three (S, J, and N) begin with a short syllable. To each of these prefix a short syllable; which will make it equal to the foot above it.

¹ Thus in Latin prosody a hexameter, having dactyls and spondees at pleasure, might be called a changing metre, while a sapphic, being unalterable in its form, would be termed fixed metre. The name ఉపజ్ఞాతి is also given to fixed metres more than 26 syllables in length; but in that meaning it is very rarely used.

The table will then stand thus.

50

<i>Telugu marks.</i>			<i>English marks.</i>
~ ~	R	రగణము	a cretic
~ ~ ~	NG	నగము	a paeon quartus ^m
~ ~	T	తగణము	an antibacchic
~ ~	SL	సలము	a paean tertius
~ ~	B	భగణము	a dactyl
~ ~ ~	NL	నలము	a proceleusmatic

The six feet thus produced are denominated Indra-ganamulu, or feet of Jupiter.

If we drop the final long syllable in (R and NG) the first and second 51 of these feet, we have

~ | H a trochee, and

~ | ~ N a tribrach,

which two are denominated Surya-gana, or Solar feet. Such discriminative names will be found useful as the student proceeds.

The addition of either a long syllable or a short to any one of the Indra feet, converts it into a *Chandra* foot. Thus twelve Chandra feet may be formed and to these ML (a molossus and short) and LYL (an anapæst 52

^m Na-gamu is a contraction for నగణ + గానువు. SL and NL are similar contractions. These three new feet would, I think, be more conveniently denominated LS, LJ, and LN, లసం, లజం, and లనొ. For the additional syllable precedes the foot. The old writers, however, prefer all that is obscure.

and trochee) are added. The Chandra feet, however, are only used in some few rare metres.ⁿ See section 147.

- 53 With the feet thus formed, all the changing metres are constructed. The learner will find it useful to recollect, that a Súrya foot that begins with a long, has two syllables; but three, if it begins with a short.
- 54 And in Indras, that feet beginning with a long, have three syllables; but those that begin with a short, have four.
- 55 And that where the first syllable is short, the second also is. With these feet the following metres are composed.

The Giti metres (గీతివ్రతములు).

- 56 There are two species of Giti metres; the Téta giti (తేటగితి) and Aṭaveladi (అటవెలది). The Téta giti has four equal lines, each consisting of one Súrya foot, followed by two Indras, and two Súryas. That is, five feet, of which the fourth rhymes in yati to the initial. There is no prása. The following specimen is from the Subhadra Parinaya. The star shews the yati.

Feet.	
అంతి, తురమున, కరుకు చో, * నింతి, మరలి	H NL NG * HN
వార, గాఁ జాచి, నపుడు శ్రుం, * గార, రసమ	H T NG * HN
పార, మై యుభ్రి, జా లెత్తె, * నొర, దాని	H T T * HH
చలమ, సెంహార, లోచనాం, * చలమ, చెలమ	NBR * NN

ⁿ The learner will observe that in the fixed metres *every line terminates in a long syllable*; but in the changing metres (that is, in those formed with the feet now described, not the Canda, &c.) every line terminates in a short: for every one of the component feet closes with a short. The illiterate copyists always lengthen the last syllable.

*Ent'ring her room, the maid aside
With sudden glance her warrior spied;
A flood of loveliness around
In welling joy his spirit drown'd.*

Here it will be observed that the poet varies his metre in each line, 57 while he still uses only Súrya feet (H or N) in the first, fourth and fifth places, and in the second and third only such feet as are of the Indra class. In the first line prásá yati is substituted for simple yati: a liberty allowed in all the Telugu changing metres, but not in the Candam. Wherever the poet finds no convenient rhyme to the yati, he may substitute "prásá yati:" that is, prásá instead of yati. We sometimes meet with verses in the changing metres, that have prásá throughout. Thus in the Níla Pariń'ayamu, a poem composed in what is denominated అంబు తెలుగు or Telugu without any mixture of Sanscrit, a Sísa verse occurs in which the same prásá is used throughout: the Telugu poets are extremely fond of such feats of ingenuity, which are of little real use or beauty.

In the A'taveladi metre, the first and third lines consist each of three Súryas and two Indras: while the second and fourth are each formed of five Súryas. But the yati rhyme in each line is on the fourth foot. There is no prásá. The following specimen is in verse 227 of the seventh book of the Vishnu Purana. 58

Feet.	
సిరి కనులు లేక * నిద్రలా కారమై	HNH * RR
యాక సంబు ఎజూద * న శ యల్లె	HHH * NII
విగ్రి హంబు లెల్లు * విదితి స వ్యంజన	HHH * NLT
యుక్తు దైవ దివ్య * యోగి వీర	HHH * HII

*Devoid of clouds the azure sky
In stainless glory shone,
Like souls that idol-homage fly
And worship God alone.*

- 59 The rules for the Téta giti and A'taveladi metres are usually committed to memory in the following form, composed by Bhimana. It is in the A'taveladi metre, but very obscure.

1. Téta giti. సూర్య సేకని మాద సుర రాజు లిద్దరు
దినకర ద్వయమును తేటుకి

2. A'taveladi. యిన ఖణ త్రమంబు నింత్ర ద్వయమంబును
హంస పంచకంబు నాట వెలది. •

These may be perhaps more easily recollected in the following version:

1. Primus Apollo, bini Indræ, Soles duo, Téta.
2. Tres Soles, Jovis et duo, quinque et Apollinis A'ta.

The Sisa metre.

- 60 The Sisa verse consists of four similar lines, each of which may be conveniently divided into a couplet: having four Indra feet in the first half, with two Indras and two Súryas in the second. Six varieties of the Sisa are described by the Telugu prosodians, but it is unnecessary to define them here, as the fundamental rule explains them all.

o These lines signify “ 1. After one Súrya, two Súra Razus (Indra, as lord of the Súras, or demigods) and a pair (dwayam) of Dina-cara (Súrya, as the Sun causes the day) form the Téta giti. 2. A trio (triām) of Ima (Súrya) feet, and a pair of Indras, with a (panchaka) five of (Hamsa) the Sun (Súrya feet) compose the A'taveladi.” This rule is in constant use among Telugu scholars : but the second half is often put first.

Each of these eight half lines has a separate yati, which falls in the middle. The third foot rhyming to the initial. The following instance occurs in the Vishnu Purana, book 3, verse 290. 61

పూరి మే యుగ దవ్వు * బోలు తె ల్యులి చండు	RSL*RSL
దిసులునఁ గ్రహ్మరు * దిరిగి వచ్చు	NLB*NH
సారె సా రైపుడుదా * శ్రమ సమిా పంబున	RNG*NGB
పేధ్య కో ఖంతులు * త్రైయు చుండు	RB*HH
ములయుచు వచ్చి కో * మల శృంగ యుక్కంటు	NLR*SLT
చేత నె మ్మదినిగం P దూతి దీర్ఘు	RNG*HH
యోగానఁ నంబున P బాగు మిా అఁగ నుంది	TB* RSL
మొవ్వంతు తొడల వై P బెవ్వు లించు	TNG*HH

*If, grazing in the distant plain
The fawn a tiger spied,
All timid she would turn again,
And near the hermit hide.
She frolic danc'd about his bower,
And, at the stilly vesper hour,
While mute he sat and pray'd,
Approaching close, with gesture bland
In his soft lap, beneath his hand,
Her forehead fair she laid.*

But a Sisa verse is not complete without a yettu giti (యెత్తుగితి) 62 or chorus, which must be in one of the Giti metres already described. The verse now cited concludes with the following chorus, which is in the A'taveladi metre.

పర్చ | కాల | చుట్టు | * పరువులు | వెట్టును HHH*NLB
 లేత | ఘైన | హారి | P మేత | మేయు HHH*HH
 అనుది | నంబు | నిట్టు | * లావ్యగ | కాబంబు NHH*BT
 ముద్దు | చూపు | చుండు | * ముని వ | రునకు HHH*NN
On dewy buds she still would graze
His hermitage around,
And woo'd her fostering master's gaze
With high elastic bound.

63 In a series of Sísa verses (denominated a Sísa Málíca) these choruses are sometimes omitted, one alone being subjoined at the close.

64 The Dwípada is the easiest of all metres, being written, as the name imports, in couplets; which generally rhyme together in prása; while other metres require four prásas. If prása is not used, the metre is named Manjári. Dwípada is never mingled with other metres; but some entire poems are composed in it alone. If more than two lines, in this metre, are connected by prása, it is denominated Chatushpada, or Shappáda, as composed of four or six lines in the verse. The following specimen is from Ranga Natha's translation of the Ramayana, book 2, sect. 24, where Rama persuades Sita not to enter the forest with him.

తలఁప నీ | వెక్కుద | * దంతులు | వులులు NGB*BN.
 నెలుగులు | తోదైండ్రు | * నిఱ్ఱులు | గిరులు NLT*BN
 పాములు | గాములు | * పైచ బావు | నెఱ్లు BB *BH
 ఢీములు | గరి గుహలు | సీములు | చరులు BNG*BN

" Reflect that there are elephants, tigers, bears, wolves, deer, hills, serpents, demons, and creeping red ants, in the vallies and mountain caves."

Here it will be perceived that the yati falls in the centre.

The Taruvaja is merely a variety of the Dwípada ; the construction is 65 the same, but the four lines are connected by prásá, and the same yati is used four times in each line, or couplet. In the following specimen the poet has used the same yati throughout the four couplets, or lines, but this is seldom used.

ಅನವರ । ತ ತೃತಾ । * ಯಾಸ ಫೇ । ದಮುನ
 ನತಿ ಕೃಷ । ಮಸು ಚನ್ನಾ । * ಯಂಗಂಬು । ನಂದು
 ದನರಿ ಯೇ । ಪದದನರುಲ್ । * ತದ್ದಯು । ಮುದಿಮೀ
 ದಲ ವಣಂ । ಕುಚು ನುಂಡು । * ತನ ಹಿತ್ವ । ವರುಲ
 ಶುನಮು ಗಾ । ನಾಥ್ಯ್ಯಾ ಭಿ । * ಗಮನುಲ । ಜೆಯ
 ಏದ್ದ ವಿ । ವಾಪಂಬು । * ಗಾ ಜರ । ತ್ವಾರು
 ದೆನಷುಂಡು । ತನ ಕ್ರೋಕ್ರ್ಫ್ । * ಕನು ರೂಪ । ಮೈನ
 ಯಟ್ಟಿಕ । ನ್ಯಾಕ್ ಗಾನ । * ದಯೇಯ ಮ ತ್ಯಾಮುನ.

Maha Bharata, 1, 2, 152.

“ *Rigid observances and ceaseless grief*
 “ *Wasting their forms, their meagre nerves exposed,*
 “ *Tottering with age he view'd his parents grey.*
 “ *Then to ensure their entrance into heaven*
 “ *On marriage he determined, but found*
 “ *No maiden whom his heart in truth approved.”*

The student is recommended now to pass on to the Canda metre ; he can afterwards acquire the more uncommon metres described in the following sections.

- 66 The Utsáha (ఉత్సాహ) verse is composed of seven Súrya feet and a long syllable. The fifth foot rhymes in yati to the initial, and prása is used.

యాముగణ నుఁ మేచుఁ తై ము * పో భు | యంటు | తోదు | ను
 తొము | దధ్ను | మారు | తపము | * తాల్మి | యుషము | జెరుపు | నెం
 దేమి | యును నె | నుంగ | లేక | * హృదయు | తాప | మగ్గ | అం
 తై ము | సీంత్రు | యావ | ద్రావి | * నట్టు | లార | టంటు | నఫ్.

Vishnu Purana, book 2, verse 53.

*" Around the patient hermit boy
 In dreadful dance the fiends of night,
 His steadfast penance to destroy
 Assemble all the forms of fright,
 Alarm'd Sutráma urged their rage
 And every terror used, in vain,
 Unshaken sat the youthful sage
 Their hearts were fill'd with sick'ning pain."*

The rule is comprised in the following line (in the Mattébha metre).
 రత్నలేదుఁ కురు వెక్కట్టేని, ఉమవిత్తామంటు, నుత్సాహము

" There are seven (Ravis) Súryas (feet), and one long, with the (visráma) yati at the fifth (ēn) in the Utsáha."

" Septem Solis et unum longum Utsáha requirit."

- 67 The Accára metre is used by Nannaya Bhatt alone, and it admits at least six varieties which are defined by Appa Cavi, the chief critic in Telugu learning. His rules are written, as is usual in this language, in the metre they are intended to explain. But as this greatly increased the difficulty of recollecting them, a learned pandit has, at my request,

expressed them in the following metres, which are very easy to remember. To render them still clearer, a tīca or explanation is given in the margin.

అక్షరవృత్తాలు.

- | | |
|--|--|
| <p>१ లే॥యింద్రు లిదుతు యినుడును యి
నుమదింప
యతియు నాగ్నిట నుండు మధ్యాక్షరమున</p> <p>౨ రవి శకాం కుల నదమ యింతు
త్రయంబు
నమరనాగ్నిటయతిమథురాక్షరమును
తరల.</p> <p>౩ యును దొకండు కు రేం త్రు లేతు
యిందు దొక్కరు దైన న</p> <p>౪ య్యినులు రెంటను నాగ్నిట స్విద
నిట్లు జెప్పిరి గొందనుఁ,
కనక సత్త్వి కల్ప నా వధి
కద్దు విక్రమ మైదిటు
చను మహాక్షర రెండు రితుల
చక్క జూబిన కైతలు
మత్తకోకిల.</p> <p>౫ ఒక్క సూర్యుడు నిండ్రు లిధుర్మ
సెక్క చంద్రుడు నింద్రులు
దక్కనా తుర మందు నయ్యతి
యూ నథశ్శిర మంతరా</p> <p>౬ ఖ్యాక్షరంబున కింద్రు లిధుర్మ
సైన ముత్యురు సైనయ
శాప్కర్తంబున సెక్క చంద్రుడు
యూత నాది విరామహౌ</p> | <p>౧ మధ్యాక్షర కు రెం దు
యింద్రులు వక సూర్యుమ
రి రెండు యింద్రులు వక
సూర్యు । నాచిమియతి.</p> <p>౨ వక సూర్యుమూడుయిం
దులు వక చంతుమ థురా
క్షరుపట్టును । నాలుగోగ.
ఓముయ తియస్తుంది.</p> <p>౩ వక్క సూర్యు యింద్రులు
అయిదు । బివరవక చంతు
౪ లేక రెండోనాలు గోస్తుల
ములందు సూర్యురాగలదు
యతిలయదోగొముండువ
స్తుంది । యాదిను పోక్కాట.</p> <p>౫ అంత రాక్షర సువక సూ
ర్యు రెండుయింతుగొము
లువక చంతుడుపట్టునుగా
నియిందులయందు బివర
అతురంయతియస్తుంది । త
లకేందులరీతిగా.</p> <p>౬ అలాప్కర్లో రెండు లే
కమూడుయింత్రగొలకు
తరవాతవక చంతుడు
యతిచంతునిపిదియందు
అప్పుంది.</p> |
|--|--|

EXPLANATION.

The six species of Accara are denominated Madhya accara, Madhura, Maha accara, Antara, and Alpa accara. Each species requires prása.

- 68 I. The Madhya accara line consists of two equal portions, with yati in the middle. Each half has two Indras and one Súrya. Yati occasionally falls on the third or fifth, as well as on the fourth foot.
- 69 II. The Madhur-accara has one Súrya, three Indras and one Chandra in each line. The yati falls on the initial of the last Indra.^P
- 70 III. The Maha accara has one Súrya foot, five Indras, and one Chandra.
- 71 IV. But a variety of it admits Súrya feet in the second and fourth places. In each sort yati falls on the fifth foot.
- 72 V. The Antar-accara has one Súrya, two Indras and a Chandra in each line. Yati falls on the *last* syllable of the second Indra.
- 73 VI. The Alpa accara is formed of either two or three Indras, followed by one Chandra, the initial of which is the yati.
- 74 The reader will recollect that the Chandra feet are formed by adding either a long or a short to any Indra foot. M and Y however (being excluded from the Indras) cannot take a final long, though a short may be added : and Y having a short initial, a short may be prefixed. This the Telugu writers explain by a table which will be found in the Appendix.

^P The Madhya accara and Madhur accara alone are, I believe, in use, and even these only in Nannaya Bhatt.

While I have proof in the Bharata of the Madhya and Madbura species of the Accara, I have as yet no sufficient proof whether the rules for the other Accaras and the Ragada verses are yet fully ascertained. All common scholars give up these metres as inexplicable, and while those who really seem to understand them have presented me several verses (in the Bharata) corrected according to the rules I have now explained, they have not produced one ancient copy, which is wholly correct. All the manuscripts of this work are in a state of miserable dilapidation, as the transcribers have made whatever alterations they pleased. I have some prospect of ultimately preparing a tolerably good copy; but shall at present produce only a few instances:—which may be held free from error, as they have been corrected according to numerous manuscripts in my hands.

మధ్యక్ర.

అతిథియై । వచ్చిన । శూష్మా । ఇనిజీవి । * తాతికై । నాశ
హితముదా । రక్షసు । వాత । గోవనే । * నెట్లొదం । బడుదు
మతినవ । మానింప । గాద । నినవిత్తు । * మరణంబు । దలఁప
నతిపాత । కముపాత । కముల । లోతుష్టా । * హత్యయ । పెద్ద.

Maha Bharata, I, canto 6, verse 303.

మధ్యక్ర.

యేనుచూ । దృష్టులు । గొన్న । దానఁగా । * నిర్మిమా । రుంచు
భానుతే । జుండుచూ । చేఁద । నగురులు । * పరిభూతు । తైన
దానికి । నలికచూ । పాప । బుధ్రికి । * ఇదగనిట్లు । సేసే
పీనిసె । రుంగఁరీ । భాగఁ । వశలము । * ఫెలుగఁచు । వాని.

Ibid., I, 7, 162.

మధురాకృతి.

కనక , జనపుండు , నన్నాపు , * దాతము , నుభయత్తా త
యునున , నగనింతు , లకుమువ్యు , * రొక్కనయు , రిసుమువులు
ననము , యుపనయు , తయునుని , * రంతరా , ధ్యాపుండు
ననగ , పురుషున , కిమ్యేవు , * రనయంబు ! ఆనువులును.

Maha Bharata, I, 4, 48.

మధురాకృతి

కనక ! మృగమల్లు ! దశ్చదష్ట్య ! * గాద్రిట్టి ! తెచ్చుటకు
వనజ ! ముఖినేక ! తమశూస్య ! * వనమునం ! దునునిలిట
పెనక ! ననుజుండు ! వచ్ఛిన ! * విధమున ! కుమదిలోన
ననశ్యు ! దెంతయు ! వచుచు ! * నరిగౌనా ! శ్రునుమునకు.

Maha Bharata, III, 6, 377.

- 75 The Ragada (రాగద) is written in couplets connected at pleasure by a prása : not four lines in a verse. It is formed of four, eight, or sixteen syllables in a line, and often uses the rhyme named Antya-niyama ; that is, that the terminations correspond, as is the case in English. This is very similar to the Vaitálíyam, see sect. 118. Nine species are described, but these are evidently reducible to three.
- 76 I. Eight feet ; with yati on the third and fifth. The feet are a tribrach and trochee alternately ; or entirely tribrachs, entirely trochees ; or else any mixture of these feet : prása is rarely used.
- 77 II. Using prása ; with the same number of the same feet, but with yati only on the fifth foot.
- 78 III. Is the same twice repeated, divided by yati into four equal parts. Some authors compose it wholly of trochees, with a tribrach at the close : prása is used.

IV. Allowing still greater license. It has prása and four feet in a line, 79
but these may be any Indras and Chandras : yati falls in the centre.

V. The same, but extended to twice the same length, with four yatis 80
in each line on the uneven feet.

VI. With four feet in each line and yati in the centre. The feet used 81
are only (NL. S. B) the proceleusmaticks, the anapæst (which is not an
Indra foot) and the dactyl.

VII. Using (B. GG. S) dactyls, spondees, and anapæsts at pleasure ; 82
four feet in each line with yati in the centre.

VIII. Using eight feet in each line with yati in the centre ; any Súrya 83
may be used, followed by any Indra alternately ; but H and B, the trochee
and dactyl, are most usual.

IX. Using any Súrya feet alternately with any Indra feet : four in each 84
line, with prása in the middle.

It is evident that this species of verse is dithyrambic, and hardly 85
reducible to any rule. Melody of sound is consulted, rather than accuracy
of metre : besides these nine species defined by prosodians, the poets have
at pleasure formed other varieties.

The following are specimens.

ముధురగతిరగద.

పెలకె వనొంతర వీధి వసంతము
కలిగే జగంబుల కనక వసంతము
జిలిబిలి యలరుల జిమ్మె లతాంతము
సాలపున ఏంరె నళోక లతాంతము

మునుష్టగ పొన్నల మెగ్గల బుట్టెను
సరసిజములమధుశారముబుట్టెను.

Tara S'as'áncā, book 2, verse 135.

ద్విరథాతిరథ.

శ్రీ లి కనుగొంటె సారంగముల రంగముల
లోల లస దేలా కుణుంగముల లంగముల
వరలు నింపులు గల కవాటముల పొటముల
గూరలు వాసంతికా కూటముల కూటముల
తల లైత్తి చూడు హింతాలముల తాలముల.

Bhagavatī Parin'aya, II, 92.

86 Other verses denominated Pada, Kírtana, Gándharva, and Bhagavata pada, allow still greater liberty, and are seldom reducible to the laws of prosody, being regulated chiefly by (Sangita pada) musical measures.

87 The Dandaca is a measured prose formed of a short syllable, and two longs, alternately: thus it may be scanned with (Y or T) bacchic or antibacchic feet. It must end in long syllables, and one is usually superadded, but it sometimes commences with two tribrachs and a trochee. No limit is fixed for its length, and there is neither yati nor prása. The following specimen is taken from the Bhagavata (book x, part i.): the passage being of great length, the commencement and close are alone inserted here. For the ease of the reader, I divide it into lines of four feet in each.

శ్రీ మాని నీ మానః చోరా శుభా కార
శీరా జాగజేతు ఏవాతు త్రుక్కా స

మస్తంబు । నష్టంగితంకైను । పో లోల
 కల్లోల । పోలావు । లా భీల । పాఫోని
 - - - - -
 - - - - -
 గాథిక । తల్యా కల్ప । పొ కల్పి । మందార
 కల్యా న । మ ట్రై న । మ ట్రై న । మ ట్రైనమరి

The rule for the Dandaca is

తగ : ననహంబుతాలుగురుదండకప్రాశలవళ్లలేనిదై.

That is, " Either T (throughout,) and G (at the end,) or (NNH) two tribrachs and a trochee, followed by (తాలుగురు) antibacchicks (T) alone, and a long syllable. Thus is the Dandaca formed, devoid of prâsa and (వట్ట) yatis."

CHAPTER IV.

THE CANDA METRE.

88 THE Canda verse is the Arya Giti of Sanscrit Prosody. It admits only such feet as equal four short syllables: only these five can therefore be used.

GG the spondee, (being all long).

B the dactyl, (with a long initial).

J the amphibrach, (with a long in the centre).

S the anapæst, (with a long final).

NL the procelesmatic, (entirely short).

89 The verse consists of four lines. The first and third have each three feet, while the second and fourth have five. Thus each half has eight feet.

The following is in the Padma Purana, canto 3d, verse 34.

	Feet.
తె ¹ లె ² లె వే ³ సుదు ఎ ⁴ బులుయులు	NL, B, NL
క ⁵ లకల బలకం గ ⁶ జగము * కన్న ⁷ లు ఎద్ద ⁸ నై	NL, S, NL*B, GG
తె ¹ లె ² లె వే ³ సుచు ఎ ⁴ దమ్ముల	NL, B, B
చె ⁵ లు ల్ల ⁶ నుముద యు ⁷ శిఖరి * శిఖరం పె ⁸ కై—F	S, NL, NL*S, GG

*The dawn awoke, melodious notes
Burst forth from every spray,
While gently o'er the eastern hill
Arose the orb of day.*

	Feet.
జు ¹ న్ను ² లు । గ ³ లి ⁴ యదు । వు ⁵ లు ⁶ మహి ।	B, NL, NL
చు ⁷ న్ను ⁸ క । ప్రీత్క । క్లించు । * తోరపు । మేడవుల్	B, B, J * B, S
చ ¹ న్నవ ² । శ ³ వలు ⁴ । బిమును	B, J, NL
వ ⁵ న్నెగ ⁶ । నెల ⁷ నెల ⁸ । మ ⁹ మూడు । * వానలు ¹ । గురిము	B, NL, J*B, S

Within the honey dropping woods

Spontaneous harvests rise.

The kine pour forth their milky floods

And bounteous are the skies.

The sixth foot in each half of the verse must be either (NL or J) a procelesmatic, or an anapæst. Each of these feet stands in that place in these two verses.

The final syllable in each half must be long : that is, the last syllable 91
of the eighth foot.

The anapæst (J) is never admitted in the (even or) uneven seats; viz. 92
the 1st, 3d, 5th or 7th places. In the fourth place it is seldom used.

The four lines are connected by *prása*, which as usual falls on the second syllable.

In the second and fourth lines, the fourth foot rhymes in yati to the initial. In the first and third lines there is no yati.

- 93 The four syllables preceding the prásas in each line must be even ; all short, as in the first of the instances now given, or all long, as in the second. But if long, these must all either be so by position, as in the second of these instances, or by (dirgham) nature, as in the following verse : for these two species of longs are never used together. This rule applies to all the fixed metres as well as to the Canda verse.

లాలను మున బవుఁ ! నోషము
 లోతిం ! శ్రూపిం ! చు దొడ ! సో పా ! మములం
 జొల గు ! ఓంబులు ! గల్లును
 బాలర ! కును దా ! దనంబు ! పథ్యం ! కరమ్

Bhagavata, book x, part 1, verse 352.

*All evils from indulgence rise,
 Correct your son to make him wise ;
 By due correction he shall learn,
 Wisdom and folly to discern.*

- 94 The following is the rule, given by Bhímana for the Canda metre, and though intricate, is here inserted because in very common use.

కందముత్తి శర గణంబులు
 [నందము] గగభజసనల ము లైదే గణముల్
 [పొందుల్] నారిట నలజను
 లొందుఁ ; తుద కురుతు ; జగణముండడు ఫేసిల్

That is, "The Canda has (alternately) three and five feet : the GG,

B, J, S, NL are the five (admissible) feet : in the sixth (place) are NL or J. The final is long : J cannot stand in the unequal places."

The word ఈ "five" in the first line signifies arrows. This word implies *five*, because that is the number of arrows assigned to (Ananga) Cupid. The words within brackets are inserted apparently to fill up the metre.

For this rule the following has been substituted, as more intelligible. 95

కందము మూడేఁ గణవులు
నందుకునా టైసి లఘువు టైనగణంబుల్

The rest, as above. Here 'ఎను (-ఁ)' is a contraction for అనుందు *five*.

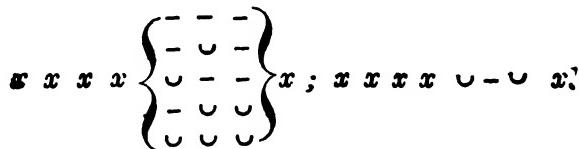
These rules are expressed in the following lines.

Tres et quinque pedes Candæ ; quatuor brevia æquent ;
Amphibrachys sexto semper stet, seu Proceleusma :
Dimidiis eujusque sit ultima syllaba longa.
Imparibus nunquam sedibus venit Amphibrachysque.

CHAPTER V.—
ON METRES PECULIAR TO SANSKRIT POETRY.

- 96 A few only of the Sanscrit metres have not been introduced into Telugu, and the following statements will complete the Prosody of both languages: they are principally abstracted from Mr. Colebrooke's learned essay on Sanscrit and Pracrit Prosody, in the eleventh volume of the Asiatic Researches; an essay remarkable for exact accuracy in every part, and particularly in the extensive and complicate tables of the metres there explained.
- 97 A different arrangement, however, is here adopted, for Mr. Colebrooke following the plan of the Sanscrit writers, places first what is most difficult, while in the present work the precedence has been given to what is easy.
- 98 Rhyme is very rarely used in Sanscrit verse, but several sorts are admissible. The caesura or pause in the line, whether rhyme be used or not, is named *yati*. *Prása* very seldom occurs: while the *antya niyama* or rhyming terminations connecting two or four lines (exactly as in English) may often be admitted.
- 99 The *Sloca* (or *Vactra*) is also named *Anushtubh* and may be considered the Sanscrit heroic metre. It is in couplets formed of two similar lines, of

sixteen syllables each; the pause falling in the middle, each half line contains eight syllables. Of these the 5th, 6th, and 7th alone are subject to rule. In the first half they usually consist of the bacchic (Y) and in the second, of the (J) amphibrach. The molossus, cretic, dactyl, and tribrach (M, R, B, and N) are often used in the first half instead of (Y) the bacchic. Thus, expressing those syllables by x which are not subject to rule, we find the five following varieties.



In a work on Prosody written by the celebrated Cálidása, he only gives one form for this very easy species of verse: dividing the Sloca into four verses of eight syllables each, he merely directs that the fifth syllable shall be always short, the sixth long, and the seventh alternately long and short. That is, in the free places of the first half line he uses (Y) the bacchic alone.

This is by far the commonest form. Thus in the Maha Bharata, in the fourth section of the tale of Damayanti :^q

సానుష్టతి । యదీవే భ్రంభి । త్రష్ణున్ । లముత్తిత్
త్రుణయ్య । యథాత్రథం । రాజుకొ । కరవాణితే
అహంచైవ । హియచ్ఛున్యు । మముత్తివ । సుకించన
తత్పుర్వంత । వవిత్తుభం । కుగుత్రుణ । యమిశ్యర.

^q The Telugu character is less convenient than the Devanagari for writing Sanscrit; in which it is customary among the Telugus to omit the long mark of the Sanscrit étwam. Thus జెజన్య is written జెజన్స; but this certainly is injudicious, and tends to mislead the learner.

*Then, bowing to the gods who sent him there
The smiling maid replied—Thy wish declare : *
For I, and all that I may call my own
O noble prince are thine—be thou my lord alone.*

In the commencement of the Rámáyan'a, Válmiki declares this to be the form of the verse: but in other parts of that poem he uses the varieties already mentioned.[•]

- 100 The uniform metres have already been fully explained. Those most in use in Sanscrit authors are the Sardúla, Indra vajra, Upéndra vajra, Málini, Dódhaca, Tó'laca, and Bhujanga-prayáta, which have been defined, as occurring in Telugu ; together with the following, which very rarely are used in that language : the specimens are therefore composed in Sanscrit.
- 101 The Drítavilambita ; (NBG*SV) a tribrach, two dactyls and a cretic, with yati on the eighth syllable.

* This passage is imperfectly translated in Bopp's Latin version.

• The following translation from the Greek into Sanscrit verse, of the opening lines of the Iliad, was made at my request by a learned pandit and poet : it is in this heroic metre, and inserted here for its curiosity. The attempt is perhaps the first ever made.

पर्विमुसप्सुत श्रीमान शिल्पीनन् समा हि तं
केमुक्तं कृष्टवार्ष शुर्यं अभायार्ष मानवार्ष भुमु
सद्यैश्वरवंतव्वं पंक्त्वा मेवृत्ति० प्राप्य फलुनिर्माण
वित्तानियुक्त्वा तत्र एगो मायुक्त्वा नपत्त्वा०
भवं तु भव्यं ग्नेयं नप्त्वा विक्तं तु चरना॒ तलं
भूर्ज्येष्वं तर्वा॒ मेवृत्वा॒ नप्त्वा॒ हि॒ देवि॒ त्वे॒ तु तं &c. &c.

శుతవిలంబితి దారువిహరణం

Vidyunmála, of four spondees, without yati.

102

వ్యాఖ్యాతాపావిద్యుత్త్వాలా అంగుష్ఠాలా విద్యుత్త్వాలా విద్యుత్త్వాలా

The Pushpitágra has (NNRY) two tribrachs, a cretic, and a bacchic, 103 in the first and third lines, while the second and third have (NJJRG) a tribrach, two amphibrachs, and two trochees.^t

ఘనతిరవచిసుప్తకాశయం తే
త్రిదినమాత్తముత్పింపుగ్రమేవా

The Prabharshini has (MNJRG) a molossus, tribrach, amphibrach, 104 cretic, and long syllable.

సర్వ్యాషంవహతిసుభంత్రుపుమీళేవా

The Sragvíní is (RR*RR) formed of four cretisks with yati in the 105 centre.

శుర్వార్తిరాప్తాంమహైప్తారసిత్తుమ్మే

The Vis'wadéva or Vais'wadévi, formed of five longs before the rhyme : 106 then two cretisks and a long (MGG*RRG).

వారిసంపన్నాప్తార్థనాప్తార్థదేవి

The Vams'astha : (JTL*RV) an amphibrach, spondee and pyrrhic, 107 followed by the rhyme, or pause, a cretic and iambus.

విలాసంపంశస్తువిలమ్ముట్టావిత్తు

^t Such metres, having the 1st and 3d lines on one model while the 2d and 4th are on another, are called Pura sthāna vritta ; while such as have the first half in one species of verse, the latter being in another, are named Swa sthāna. Though described in Telugu prosodians they are found only in Sanscrit poems. The Upajāti (sect. 38) is thus a mixed metre.

- 108 The Ruchira or Atiruchira ; has (JG*NJR) an amphibrach and long syllable, before the pause ; then a tribrach, amphibrach, and cretic.

పరి భు । మాన్ । * తజరు । తిరాంగ । నాంత రీ

In Telugu the rhyme sometimes falls on the ninth syllable (JBL. L*RV.)

- 109 The Harin'a Pluta is defined in the Vritta-ratnacara; to consist of (MSV*SJG) a molossus, anapæst and iambus before the cæsura ; after which, an anapæst, two amphibrachs, and a final long syllable. Thus

థ్ర్యతంల్ । కవిల్ । కన । * జ్యయశ్చ । థ్ర్యదంహా । రిణాత్తు । తం

- 110 The Sikharini, has (YM*NSBV) a bacchic and molossus before the pause ; then a tribrach, anapæst, dactyl, and iambus.

కరాద । స్వభ్రష్టీ । * ననుశి । ఖరిణీ । కృశ్యతి । శ్శ

- 111 The Mandacranta, in which Cálidása composed the Mégha-Duta, has (MG*NS*SSG) a molossus and long syllable : then a pause, a tribrach and anapæst : a 2d pause, two anapæsts and a long.

మందాక్తా । ఽతా । తద । ను । నియతం । వశ్యతా । మేతిహా । లా

- 112 The Vasant-Tilaca ; has (GGJS*SY) a spondee, amphibrach and anapæst : then the rhyme, an anapæst and antibacchic, (or TBV*SY).

క్తాంతే । వసంత । తిలకాం । కవయో । వదంతి

This line is borrowed from a work on prosody said to be written by the poet Cálidása.

- 113 The Prithvi is formed of (JSJSYV) an amphibrach, and anapæst

twice, then an antibacchic and iambus. The yati is on the ninth or twelfth syllable at pleasure : the Telugu poets use both. (JSV*NRR, or JSJL L*RR).

దురంతః కనుజేః శ్వరత్తుః కరదుః ఫ్లపుట్యుః భరతః

It has been observed that the Canda is the Arya giti of Sanscrit Prosody. The following specimen is given by Mr. Yates. Though this author adopts the native mode of arrangement in his work, and thus leaves it obscure, the specimens he adduces are peculiarly ingenious. The name of the composer is not mentioned.

హాస్తాః తుష్కమిః తక్షశి
త్రుమోదః రోమాః ఉచకంచుః కాంచితః దేవోః
అర్ధాః ఈతంః భాట్య
గాయంః తిత్రీః పలేశ్వుః ఉతపంః బంధాం

115.

"The fair ones, having their eyes filled with tears of joy, and their bodies compassed with sensations of pleasure as with a vest, sing with devotion the praises of Cr̥ishna."

Here, as in the Canda metre, the last foot in each half must be either 116 an anapæst or a spondee: in the common Arya it is usually one long syllable; and the sixth foot of the second half, a short syllable.

ఎందాః వాహి పరీలం
శ్లోః దుమకాంః దనిహితః తనుముః ప్రీతి
స్నేరముః థార్యితః పేణుకి
తృప్తిః యదిమనః సిః కఃశ్వుః శ్రుతి

"If Cr̥ishna, reclining negligently against a celestial tree in the Vrinda wood, and playing his flute with a smiling face, remains in the mind, then what is heaven?"

117 Other varieties admit the (yati) pause at the close of the 2d, 3d, or 4th foot. If the second and fourth feet in each half be amphibrachys, it is denominated Chapala : If this be the case in the first half only, the name is Mukha chapala. If the reverse, Jaghana chapala. One instance will suffice :

కృష్ణి । కుందా । రపటు
యోవము । దేనచ । పలఃస । లలితాం ॥ ३
అసి । ద్ర్వజ్ఞాంగ । నానాం
మనో హ । గోజము । న । చపలా । నాం ॥

" *Cr̥shna, amorous, full of youthful spirit, and beautiful, is the delight of the brisk Vraja maid.*"

If the whole verse resemble the last half of this, the name is Upagiti. Other varieties are of very small importance, as the rules for the Canda verse (in Sanscrit Arya-giti) explain every description of Arya.^w

^v Here యోవన । మదైన would seem the true reading : but in that case an amphibrach would fall in the fifth place. I mention this to shew the difficulty of the metre, and the necessity of an accurate recollection of the rules, as well as to preclude other objections.

^w The similarity between some species of the Arya, and the following metre, has not perhaps, been remarked.

Quem tu । Melpome. । ne semel

Nascen । tem placi- । dō । lumine । videris

Illum । non labor । Isthmius

Clara । bit pugi- । lem । non equus । impiger &c.

Hor. 4 Od. 3.

This however, is a fixed metre ; not admitting of varieties such as are allowed in the Arya and Canda. Other similarities between Sanscrit and Greek *fixed* metres might easily be pointed out, but I omit them, as those species of verse are common in neither language.

The Vaitaliya is also regulated by quantity, not by fixed feet : it requires 118 that the first and third lines shall consist of feet equal to fourteen shorts, while the second and fourth have sixteen. The last foot is usually an iambic preceded by a cretic : or it ends in a dactyl and spondee, or, " by adding one long syllable, in a cretic and bacchius."*

సుస్వానమదే నచబీతం	Fourteen shorts.
తపయన్నింక్రతిరాధిక్షుచం	Sixteen
ముదమాతనలేత్తుపాకిమం	Fourteen
తడైయతాలీయంఘలంహారీ	Sixteen

Other varieties of the same metre have sixteen shorts in the first line while the second equals eighteen, and each half line closes with (RY) a cretic and bacchic. Or each line equals sixteen shorts, or the first line has thirteen and the second eleven : the closing syllable being short.

Some writers on Prosody have also explained various species of prose ; but although many Sanscrit and Telugu poems contain passages written in melodious prose, the ear alone is the guide, and no precise rules can be laid down for what is a mere matter of taste.

* Colebrooke—in whom further refinements are described : also in Yates. I omit several details which will be found in these authors, as I limit myself to clearly explaining such metres only, as are in general use : if the student knows these, he will require no assistance in the rest.

CHAPTER VI.

ON RHYME.

119 RHYME is seldom admitted in Sanscrit composition, and I am not aware of any rules for rhyme in that language. In Telugu rhyme has been reduced to certain rules, which are always strictly observed ; a degree of liberty is granted, which is exactly defined.

The reader is already acquainted, that the rhyme denominated *yati* falls on the first syllable in each line,^y to which one or more syllables *in that line alone* correspond : while *prása* connects the *four lines* in a verse by a similarity in the *second* syllables.

120 Regarding *prása* it is only requisite to observe, that perfect conformity is necessary in the consonant, the *same* letter or its aspirate must be used throughout ; but the vowel is of no importance. Thus in the *Sardúla* verse which has been quoted in section 23, we perceive that *ng* is the *prása*, *oX*, *oX*, *o πo*, and *oXo* appearing in the four lines. Some criticks admit a slight liberty in the fourth line ; yet this is rarely used ; and does not extend so far as that allowed in *yati* : it merely allows such letters as *ς* and *ς̄*, *ω* and *ψ* &c. the aspirated with the unaspirated, to rhyme.

^y The Canda verse excepted, in which the first and third lines have no *yati*.

But in *yati* great liberty is allowed : here the vowel is chiefly considered, 121 while the consonant is hardly of any importance.

Every consonant may rhyme in *yati* to those in its own *varga*, or class. 122 In the alphabet we find the letters thus arranged.

- 1 క ల మ ష జ with తు rhyme to each other.
- 2 చ ఛ జ ర్మ ఞ, with శమసతు to each other.
- 3 ట ఱ ద ధ ళ to each other.
- 4 త థ ద ధ న, also — to each other.
- 5 ప ఫ బ భ మ to each other.

Here we find four consonants in a *class*;* these can all rhyme to each other ; and if *sunna* (o) precede any of them, it can then rhyme to the nasal at the end of the *class*. The following liberties are also allowed.

The letter తు, being compounded with త, is admissible wherever that 123 letter is ; and oతు may also rhyme with జ. It is therefore added to the first line : and may rhyme to క, ల, మ, షు, చఛజర్మ, and ప, శ, న.

The sibilants (శ, ష, ప) may rhyme with చ &c. and oశ, oష, oప 124

* In Mr. Campbell's Telugu Grammar, as well as in those of the Sanscrit language, these classes are distinguished by names which I omit because they are not necessary in prosody. The author of the Telugu Bhagavata has taken great liberties in rhyme, so that his works are not often quoted by critics in the language ; he allows the hard and soft letters to rhyme in *prâsa*, which is contrary to rule. None but critics however, would object to that version, which is a remarkable specimen of the purity, richness and harmony of the language : and all scholars give it this due praise.

with the nasal $\tilde{\text{m}}$. They are therefore added to the second line : in which $\tilde{\text{m}}$ is of course admitted, because compounded with m .^a

- 125 The letters O , O can rhyme to m , (because m is attached to it), to g (as in $\text{s}^{\sim}\text{m}y$) and h (y, and h).
- 126 The three forms of r, viz. r , J (as in T^{\sim}r) and the form f r (as in $\text{k}^{\sim}\text{f}^{\sim}$)^b correspond. But r and e never can rhyme either in yati or prasa.^c
- 127 The three letters n (N , N and ñ as in $\text{p}^{\sim}\text{t}^{\sim}$) correspond. .
- 128 M (either m or m as in $\text{v}^{\sim}\text{m}^{\sim}\text{m}^{\sim}$) and o (b preceded by sunna; as in R^{\sim}o) correspond.
- 129 The subscribed form of S (viz. S as in G^{\sim}S) rhymes of course to all such letters as rhyme to S itself.

^a A verse will be given in this section which will assist the student's memory : in a very accurate critic I find the following remark on what we may consider defective rhymes. "The delicate ears of a Pope or an Addison would scarcely have acquiesced in the usage of imperfect rhymes; if such had been really a blemish: there seems to be sometimes a beauty in departing from a perfect exactness of rhyme, as it agreeably breaks that sumeness of returning sounds ... on the ear, which in poetry, perhaps as in music, requires something like an occasional discord to make even harmony itself more agreeable." *Walker's Rhyming Dictionary; preface to the supplement.*

^b The letter f (called $\text{N} \text{L}$) as in $\text{k}^{\sim}\text{f}^{\sim}$ is often used in Telugu, in imitation of the Sanscrit letter. But Appa Cavi declares that it ought to be disused in the Telugu character : Thus he writes k^{\sim}g instead of $\text{k}^{\sim}\text{f}^{\sim}$.

^c This discrepancy of the two letters r forms a great difficulty in Telugu prosody. Yet in English rhyme we have rules that are equally difficult to foreigners; thus *sight*, and *white*, or *thought* and *sort*, though exactly similar in sound, would hardly ever be allowed to rhyme.

Regarding vowels, అ, ఏ, ఇ, ఔ, a, á, ai, au, rhyme together. Thus 130
ఈ, త్తా, ష్టో, స్తా correspond.^d

The vowels ఉ, ఊ, ఎ, ఏ, as in శ, శ్శ, కు, కుం, స్తే, స్తో, correspond. 131

Also ఒ, ఓం, and ఒం (as in కు, కుం, కుం, and శ్శు) correspond.

Lastly, an initial vowel cannot always rhyme to a vowel not initial : 132 thus ఇనుము and the శ in వాకిండ్లు could not rhyme ;—but if the syllable శ were formed by an elision, as in మనకించ్చుట such a rhyme would be allowable.^e

These few rules have been subdivided by different prosodians into 133 twenty-four, twenty-seven, and even forty-one species : to this needless number, Appa Cavi, the chief critic in Telugu literature, has added seventeen species of prása.

Of all these I prepared a translation, and had inserted it in the present work, but perceiving that the best scholars now living consider Bhímana's

^d Of course no distinction is made between the short and long forms of a vowel.

^e See Sismondi in his View of the Literature of the South of Europe, vol. 1, p. 100—Alliteration it seems was in use before the rhyme at the end of the line, thus in an ancient German poem there quoted we find passages in which the initial of the verse rhymes to some syllable in the line, while there is no rhyme at the close ; and thus in a passage of Chaucer ; somewhat modernized however in the spelling ;

Grooms of that garrison made game and glee

Birds builded in bliss, brightest of blere, &c.

Our subsequent poets adopted another mode ; and the old system was rejected, which the Telugu poets have preferred and greatly refined.

short rule amply sufficient, I have translated it alone. The original is as follows :

134	తామనుకథగమల్ చచజరుల్ శవ సలు అయహలక్ష్లకియ్లుషు టించు క్రీంపక్కారయుజ్లతుము రేధకు నాముడి సెల్లునునణలకేచట మాముడి సెల్లునుమామనుంబాలశు తాముడి సెల్లునుతథదధలకు బొలంగపుపుభుల్ మూలకువదిసెల్లు లాముడి సెల్లునులకలక్ల ఇత్వుమేత్వుంబుబుత్వుంబునేకసరణి కొమ్మునేరాత్వుంబునెక్కైత్తైకొమరుమిగులు విత్వున్నోత్వుంబుతలకట్టునమరియుండు యతులకివిలయుణములువిద్యాధుల్ లార.	గ్రెత్త క థ్ల గ ము.—చచజరుల్ శవ సలు. అ, య, హ, గ్ర ఉ ర ఇ న, ఔ, ఎ మ, ం బ ఏ త థ ద ధ పు పుము భు, ము ఈ ల శ ఇ ఎ ఏ బు ఉ మ ఈ మ

- 135 Among the varieties of rhyme, one is the Tri-stabaca ; which is merely a triple rhyme falling on three syllables instead of one. Thus in the Vasu Charitra.

సీ | పవమానమాణవ * ప్లవమానక్కైవ
 చ్యవమాన రజము మైనంటదితురు

Another is త్రి ప్రాస, thus in the Mágha Puráná, composed by Buchaya Sastry, one of my instructors in this language.

త్రి | క్రీదించుచుమధురంబు
 బొదించుచువివథగతులఁబ్లాటునుదీ
 నాదించుచుమధునని
 సెరాదించుచుబోడుగూదియుండెదవెపుడు

Another is named వ్యంత, or verses containing many verses in the Sanscrit sixth case (see § 152) as in the Raghava Pandaviyam.

క । దత్తమథధ్వంసునక్తి
చతుర్భువదనలముదసథహం సునక్తి

Another is the నిరోష్య, or verses admitting no letters that let the lips close. Another, the ముక్షపదగ్రంతం consists in commencing each line with the closing word of the line preceding.

There are many more refinements equally needless to all but professed poets.

APPENDIX.

Remarks on the technical terms used in Prosody, &c &c.

- 136 THE prosodial terms used in India are in some respects similar to those taught in Europe : yet every one of these is used in a new sense ; which presents a peculiar difficulty to the beginner. The mark for short, also is (‘), while that for long is formed of two shorts united below ; and is therefore (˘) exactly similar to our mark for short.^f

f In reply to a query on this subject, the learned Rádha Cánta Deb, of Calcutta, author of the great Sanscrit Lexicon now printing, (see preface to Wilson's Sanscrit Dictionary, p. xxxviii) had the kindness to inform me, that in Devanugari and Bengali, as well as in Telugu, the mark (।) is laghu : while the guru, in Devanagari resembles the Persian (ؑ) hamza, and in Bengali is very similar to the number six in that language. It would appear from the Abbé Dubois' work (chapter on poetry) that the Tamils use (।) for long, and (ୟ) for short. Should this be correct, the opposite use is remarkable. It would seem that no such marks are known in Arabic, wherein (Gladwin's Persian Presody, p. 77, edit. 1801) the names of the feet are expressed by various forms of the مل fā-il : thus the bacchic (Y) is expressed by فَعلٰى fā-ūlūn and the cretic (R) by فَاعلٰى fā-ūlān. Eight feet only are ever used, and these would on the Sanscrit principle be denominated Y, R, YG, TG, JV, SV, BG (not TG as erroneously represented in Gladwin) and ML. I mention this principally with a view to point out the decided superiority, in brevity, of the Sanscrit system over all others. Difficult as these Arabic forms are, to recollect, surely those in Latin and Greek

This discrepancy has induced me to exclude the prosodial marks from 137 the present volume. They are the less necessary in Telugu, because the quantity of no syllable is ever doubtful : the eye at once perceiving it.

The following terms are in use.

138

గొంతు signifies what we term "a foot," thus తాలు is "the foot T"; that is, an antibacchic. It also signifies "metre" (as గొంతుగపదము, the metre is doubtful) :—it literally means a *tribe* or *class*.

పాదము (*lit.* a foot) signifies a *line of verse*: which as I have shewn may often be divided at the rhyme so as to form a *couplet* or *triplet*.

Four పాదములు form one పద్యము or *stanza*.

అత్తురము (*letter*) signifies a *syllable*.

వ్రాలు (*writings*) signify *letters*.

గొంతుకట్టు (from కట్టు to bind or connect) signifies to *scan*:

The యతి rhyme, (or, in Sanscrit, the harmonic pause, denominated in 139 Latin *cæsura*) is also known by the following nine names: విరథి; విక్రాంతి; విత్రము; విక్రాము; క్రాంతి; విరమణ; విరము; విరాము, and వర్ణ.

వచనము or గ్రంథి is prose inserted between padyams, or at the close of a canto. It is subject to no rules of Prosody.

వృత్తము any metre, that is, form of verse.

జ్ఞాతివృత్తము a fixed or uniform metre.

prosody are yet more so ; and early acquaintance alone makes us consider them easy. The mention of Arabic leads me to suggest the possibility that the Hebrew metre, which has occasioned so many discussions may possibly be similar to the Sloca, (sect. 99), a metre which in the opening of the Rámáyan'a is described as the most ancient of all forms of verse (see § 147). It is certain that several verses in the Pentateuch agree with this metre. See Bp. Stock's comment on his Edition and Translation of Isaiah,

Of these there are 26 : those of greater length, such as the Layagrabhi, are named ఉధరమూల.

ఉపజీతి, a variable or changing metre, such as the Sisa, &c.²

ప్రస్తారము (i. e. source) signifies the Table of eight feet of three syllables given in the first rule.

పొదవూరకము a syllable or word inserted to make the metre complete.

శురువు (*lit.* heavy letter) is a long syllable.

లస్యువు (*lit.* a light letter) is a short.

మాత్రము (an instant) is sometimes used in the variable metres instead of the word లస్యువు. Hence some English writers have interpreted it by the literal meaning, instant : which certainly confuses the learner.

140 Thus guru, a prosodial long, is distinct from dirgha, a long vowel by nature ; for in యుక్తిద the first syllable యు is not dirgha, yet it is guru by position, being followed by two consonants : in the same manner, హు స్వి hraswa, a short vowel, is in prosody distinguished from లస్యువు : for, in యుక్తిద, the first vowel, though by nature హు స్వి is not లస్యువు, but long by position.

141 The terms *before* (ముందు) and *after* (పెనక, or శండటి) bear opposite senses in the two languages. For in the word నాగలి, a plough, X being the middle letter or syllable, the initial నా which we should consider the letter *before* it, is termed శండటకురము the *following* syllable and లి is ముందటకురము the *preceding* letter which we should certainly consider as the *following* letter. The words దాపల and పెలపల (inner and outer, or left hand and right hand) signify *preceding* and *following* :

² Innate and Cognate nearly answer to Jati and Upajati.

thus in the word అందరు, the anuswara is termed దక్కారము నముదాపల మన్మ that is the sunna on the left hand of ద.

The sunna is absurdly inserted in all common manuscript before double 142 m, and n. Thus తమ్ముడు and అన్ని are written తంమ్ముడు and అంన్ని. Transcribers are also very prone to another error, that of doubling consonants unnecessarily, so as to render the sound harsh. Thus తొండర, వూర్యో and యూంశ are written తొండ్ర, వూర్య్యో, and యూంశ్. The half sunna (c) they either omit or write the whole anuswara instead.

Some authors arrange the Prastára in the following form.

143

M	u u u	N	i i i
B	u i i	Y	i u u
J	i u i	R	u i u
S	i i u	T	u u i

Here a line of three longs being written, one long is placed below the first, another lower, under the second, and one in the lowest line under the third. The void spaces are then filled up with shorts, and a similar table (mutatis mutandis) is placed below the tribrach. Thus the order of the feet is changed without any real advantage. I mention this and some other refinements, that the student may at once see their futility.

All native authors, and Mr. Colebrooke and Mr. Yates after their 144 example, give tables of metres, wherein those are classed together which are equally long in the line. Thus the Sardúla and Tarala (§ 23 and 26) are classed under the nineteenth చందులు or system of prosody, each of them having that number of syllables in the single line: for a similar

reason the Mattébha and Utpala-mala (§ 22 and 17) are classed under the 20th chhanda : Each of these chhandams is distinguished by some name, which the learner will find wholly needless : and I therefore omit them. They are named Ucta, Atyucta, Madhyama,^b and so forth.

145 The fixed number of syllables included in a chhandam may of course be arranged in very numerous modes : thus Bhímana gives five metres, that, having nineteen syllables in the line, are classed under the nineteenth chhandam : Mr. Yates gives the same number ; Mr. Colebrooke, thirteen : while some Telugu prosodians describe a still greater variety. All native authors likewise give arithmetical rules for computing the number of metres in which a given number of syllables may be arranged : that is, the number of sorts of verse producible within a certain limit : thus Bhímana defines only five verses of nineteen syllables, (and of these only two are in use) yet he asserts that 1,048,576 metres are producible with that number. This absurdity is greatly valued by the learned, and all prosodians insist upon it, without however explaining the principle,ⁱ which is simply this : take the sum, (plus one) of a geometrical series of numbers to the extent of the given chhandam, and this shews the number of changes. Thus in the eighth system, there may be 256 metres produced : because

$$1 + 2 + 4 + 8 + 16 + 32 + 64 + 128 + 1 = 256 \quad .$$

^b Madhyama signifying “the third” because the middle finger is the third from the thumb. See Wilson’s Dictionary.—This explains the Sardúla verse quoted in § 23. Some of the Chhandams are named after the 7 horses of Surya.

ⁱ Mr. Colebrooke also gives the result of these calculations, which he leaves unexplained. He shews that the idea is very ancient.

Thus in the twenty-six chhandams, we are assured that 134,217,726 146 metres may be produced ; while the authors that assert this cannot prove that more than 120 metres have been even devised, or that so many as twenty-five of these are in common use.

The following verse contains the rule for forming Chandra feet. 147

ఇంక్రగణములందుచంద్రులుబయలాడె
పైనకురువుపేసికానిలష్యువు
మగణయగణముందుమట్టు కుకురువురా
కుండయుండచెల్లుకోదువలసను

Those who are ignorant of the real use of the Chandra feet, imagine that they were intended for the scansion of prose alone ; the mistake is proved by attempting such scansion, on which we shall find all sorts of feet confused, and that the application of the Chandra rules is impossible. Elegant and harmonious prose in any language is fully as difficult to compose, as verse ; but it can never be subjected to rules for scansion. All Telugu and Sanscrit prose (X&S) is merely a chant.

The rule given in the Telugu prosodians is less convenient to recollect. "Write a column of the eight feet, and under that a second ; add a fourth column of eight longs to the first, and of eight shorts to the second : strike off the top pair, and prefix a short to all which begin with a short." The reader will perceive that the easy rule given in section 52 gives exactly the same result.

There are two desiderata in elegant composition in this language ; one 148

is, a certain rule for the insertion or exclusion of the *Artha-bindu* or semi-nasal, which appears in ఊ, ఊఁ and other words: the other is, a fixed rule for the use of the two letters R (ఱ and రు) in orthography. Criticks declare these to be so entirely dissonant that in yati or prása they cannot even rhyme together: yet after long examination I find that the best Telugu scholars living declare the variation imperceptible: one of these is the learned Advaita Bramhaya, Pandit, in the Zillah Court of Masulipatam, who has compiled a work on this subject, wherein the correct orthography of more than three thousand words is decided by citations from the Maha Bharata and other works. In a letter to me on the subject, that distinguished scholar remarks that one point only is indisputable; viz. that wherever double r occurs, the word is Telugu, not Sanscrit, and spelled with రు not ఱ, the latter of which forms is unallowable.* Regarding them the letter ఁ subscribed to the initials of several Telugu words, (as తువ, కుతు, పుతు, పూదు likewise spelt తువ, కుతు, పుతు, and పూదు), he remarks that it is generally inelegant to omit the ఁ; that a few words never admit it, and some are never used without it. It is never added, I believe, to any but the following eight letters in Telugu, ఱ, ఱ, ఱ, ఱ, ప, బ, మ, వ; in Sanscrit words however, it is added to nearly all the consonants.

149 In section 7 I have mentioned pluta. Though very obscurely described in the native works on prosody, this term merely signifies the grave accent,

* The letter రు is wholly obsolete, excepting in poems: and even in these none of the common manuscripts exhibit it. There is perhaps no practical utility in reviving the use of this letter.

whereby a syllable is occasionally lengthened, to denote either emphasis, question, or doubt. Thus in the Das'avatâra Charitra (VII, 155) Ahalya says to Indra, (for 'ఏలు ఏ').

తే ॥ ఐందుకోదబడినస్మైలుమిా ! నుచోంత్ర.

The native treatises describe four degrees of length ; these are, crying from afar, weeping, singing, and the exclamation of doubt : but in scansion no such distinctions are required ; the pluta being always a single long syllable.

The various yati rhymes have been divided into classes, designated by various names, and formed into a verse which I subjoin, with its signification. The poet has contrived throughout to use the words in a double sense, so that while each line contains the name of a rule, and an instance of it, the whole expresses the praises of his god.

As connected with such fancies I will just mention that the Telugus, who value every thing in proportion to its intricacy, have a number of poems (worthless in themselves) composed in the shapes of weapons, birds, trees, serpents and other figures. None of these idle contrivances are found in the works of the greater poets. These are termed బంధ కవిత్వము.

సీ ॥ 1 ఆశ్వర్యశివస్వ * రాఘవ్యుజ్యపదాష్ట	1 Swara.	150
2 కమలాతున్నానివ * గ్రాత్పసన్మ	2 Varga	
3 త్రభవాఖండదే * వాదిదేవసృపాథ్మ	3 Akhanda	
4 యథిలదిక్కాలక * ప్రాదినిలయ	4 Prâdi	

క నుతమందహసబి * దుముతాననాంభోజ	5 Bindu (బిందు)
6 యతిదయాష్టతనిజా * త్వామహత్య	6 Pluta
7 ప్రచ్ఛపారుషక్తిగ్రి * సంముక్తసంచార	7 Sanyucta
8 మహిమసెక్కుటియైన * మాన్యచరిత	8 Occati
తె॥ 9. ప్రాల్పస్ప్రాల్పికేధైవ * ములునుగలరె	9 Póliké
10 సరసుణపాత్రభక్తరం * జనచరితు	10 Sarasā
ప్రాసనిర్మిన్నాచండతరాసు రేంతు	Prása.
యభిలమతిగణ్యశ్రీరామయమవిరామ	
క॥ స్వరవద్గాథందప్రా	Summary
ద్వారుబిందుష్టతములనఁత్రుయుక్తాయురముల్ names.	of
బరువదిసెక్కుటిప్రాలిక	
సరసులనావష్టపదియుజన్నిథాత్రీ	

Each line in this verse gives the name of a species of yati, and likewise ingeniously exemplifies it. Thus in the first line (the metre being the Sisa) the third foot rhymes to the initial because అ and ఏ are similar (swara) vowels ; this, as the line expresses, is termed “ Swara” yati : 2. “ Varga” yati, is the rhyme of two letters in the same Varga, (see § 122) as క and ఖ. 3. In which the consonant being undivided (అభిండ) from the vowel, its similarity is sufficient to make the rhyme, though the vowel is not exact. Thus here వ and వ rhyme, though their vowels, ఐ and ఎ are somewhat discordant. 4. Prádi signifies “ తు &c.” There are twenty apasargas, or Sanscrit prepositions : when these occur, the

rhyme is at pleasure on the consonant or vowel. They are, pra, para, apa, sam, anu, su, prati, api, nir, dur, adhi, ang, upa, abhi, ati, ut, ava, vi, pari, and sa. 5. Where the nasal (o bindu,) rhymes to n. 6. Pluta has been explained already in § 149. 7. Wherein one or both of the rhyming letters is (san-yuct,) conjoined to another. Thus in వ్య, s, is conjoined to v. 8. Wherein the rhyme is "occati," or one, that is, exactly similar. This is sometimes erroneously termed eccati, which gives a wrong meaning. 9. Where there is a mere similarity (ప్రాతిస్తు) not an exact resemblance, as between pô and mu. 10. A mere elegance, (sarasa) rather than exact rhyme, as between వ్య and వ్య or ఉ, ఉ, ఙ and ఙ. Finally, Prâsa yati, which has been explained in § 57.

While compiling these rules I have been favoured with a sight of some 151 hymns and moral verses translated into Telugu couplets, in a metre resembling dwipada (§ 64), or, more nearly approaching to the measures used in English verse. It would however, seem expedient to adhere to the metres familiar to the natives; and which have become so because most agreeable to the genius of the language. Those who study prosody with so high an aim, will probably wish to adopt that mode which is recommended rather by a prospect of permanency than by mere facility of execution; and it is therefore to be supposed, that they will ultimately adopt the style of composition which has been approved by all those among the natives who have had opportunities of cultivating their own language.

There certainly are some metres which closely resemble those we use; but these being found in the works of prosodians alone, not in the poets, it appears unnecessary to define them here,

152 To give an idea of the present state of the Telugu books, I will here subjoin a passage from the Maha Bharata, followed by one from the Bhagavata; in the former of these I will give the variations that occur in ten different copies.

Maha Bharata, book 2 (Sabha Parva), part 2, verse 155–163.

సథాపర్వం - - ఆమ్రం పద్యం గామి మొదులుకొని గంచ్చ వర్గమ్.

మాదగంగనుటయు			
ఎమ్ముగ	శ్వా దగగనిన		
ఎమ్ముల	శ్వా దగగాన్న	మది	
కం॥ నెమ్మిని]ఫర్తుజుషోజూద [శ్వా దగవలయు]	నాశుభ రణేశ్వరయ్యం	[మది	
బదయంగ	మఖిహితశిధ్మి		
వదయగ	మవహితబుధ్మి	మిమిం	
యూ]పమసైశ్వర్యమ్ములు[బదయగ]	మహాయ[మఖిమతశిధ్మి॥క॥మిమిం		
దులకిందరు కే శేరగ	సూర్య	నిటి	
డరిందులకు [జను]దేరగనేనందముందితినిసభ [జూడ్మ]	థారుణి (నట్ట)	నట్ట	
వినియు			
విచిత్రన	వినను	దెవ్వరిచేఁ	
విచిత్రస)భారచనలు[వినగ]	జూదబడ[దెవ్వరికేఁ॥వ॥	లదియట్లనిననిర్మల	
శశిప్రభాకారంతై			
నిథిలరత్న			
వివిధరత్న			
సువన్నరత్నయులు	భాసురగణైయున్న		
స్ఫృటికశిలానిర్తితంతైన [సువన్నరత్న]	త్రభా[భాసురంతైన]	యాసభ	

హరికులయన

జలాశయంబును జలాశయంబునివగచి
విభవంబు హేడుకనంముకృష్ణరు]నటనహరినీల స్త్రీస్తులంబుజూచి
యొప్పు]జూచుచు[కృష్ణరు]వాడహరినీల)బిధ్య[స్త్రీ]మణిస్తులంబునందు]

త్రైష్మణంబు చేశిమరిన్నిద్దల శిలాబుద్ధి జలాంతపరిపూర్ణాంతైన
పరి ధానెహా[త్రయ్మణయు]చేశినవిముల[మణిశిలాబుద్ధి]నుదకపూర్ణాంతైన]
బావి

వాః
భావి] సూచ్చికట్టినవట్టంబుదచియ [త్రైలిన]నన్నుంజూచి]వృకోదరుండున్న

నంతదానినెరింగి
యె [నంతదానినంతయునెరింగి]ఫర్మరాజు[బోదితులైన] కింకరులునామ
పరిధానంబులు వివృతద్వారదేశంబునకవాటబృంహితద్వా
[పరిధానంబు] దెబ్బియుబ్బిరిమరియు[వికృతద్వారంబున]కవాటసుటుతం

చిహ్నితద్వారంబు
రంబని చూరస్తులకపోయి బిహితద్వారంబు సమటితంబుగా
బిపి]చూరస్తులక]కవాట [సుటితద్వారంబు] వివృతద్వారంబుగా] వగచి
చూరస్తులక సుటిక సుటిత న
[చూరబోయి]తత్కృతవాట [సుటిక] శిలా[సుటిత] లలాటుండష్టనన్ను [న

పరివృతమైయున్న
నేకవిలాపసహార్షు పరివృతమైన నంతవ
నేకసహార్షు]విలాసినీ[పరివృతమైయుండి]ద్రౌషదినగియె[నంత]నటల

యిటవిచ్ఛైయుమని
సహదేవులుగిరణెచియుడివాకిలి[యిటవచ్చునది]మనినన్నుంగోట్టుని

ప్రాభవంబు
 ప్రాలంబంబు
 చనిరట్టిస్థా [త్రంబంబు] నామహృదయకల్యం [శైనయదీ] || ४० || శైద్దలు
 వినియోగ
 యవియోగ
 హినతబొండిరితష్టయుహినులుసమృద్ధిదనరినియమం | హెద్దివిధియోగి
 పోణ్డతులు
 స పోణ్డన్నతులు సూచి శు
 మునము | హృద [పోణ్డన్నతులు] జూచి] యెట్లుపహింతు || ५ || పరమ[ము
 భో] సేకొనంగ నేనినిజే యంత
 భో] పాయంసునపర సంపద [చేకొనంగ] బదు[నేనినారే] క్వర[యంత] ५०
 బొండుగలదె
 బెండుగలదె భూపాలులకు ||
 ప్రైన్యులిపు గుషాధం హెద్దిన్యెండు] భూనాధులకు || ५ || నముచియనుతను
 బలమదనురుర
 బలమదను
 హేయుచనున్న దాని బలపైరి
 జుషుగ్రతపము [హేయుచన్న [వాని] భలభైది] యథర్మునవధియంచె
 యమునెవ్యిధిసైన
 మమునెవ్యిధియైన
 రిషుసం మమునెమైయైన
 [రిషువిషుమునెమైయైన] జెరుపగావలయు [మధి] || ५ || అల్పదయ్య
 నధికుండయిపరా
 ధికుడైనపరా
 మనుజుడతిపరా] త్రమమునహేర్రితరతరంబపెరుగుచున్నవాదు [ముని]

మామాని

వి తీందిలి మామాని తగర
ని] మొదల] వల్తిక [మహ్యాని] చెరుచునట్టకడగా చెరుచు] బరులా॥ ౭॥ అపిత
 యుపేటుతం తైనవల్పునవ్వ
 శుధి యుపేతుతం తైనవల్పుజ్ఞాద్య
 వృత్తి యుపేతుంబమయ్యాపాయజ్ఞాద్య నది
 [బుధ్న] యుపేతుతంబగుడుజ్ఞాత్య | [మగు] మహావ్యాధిమునుబోత్త]

తీ
తీ
తీ

విదియ తీకు నిర్మాలతాంసు
 నదిము[సాధ్యమైముపే] తీకు] నిర్మాలితాత్ము | జీయు | గానపాండవ[తీ
 యుపేతుకును
 యుపేమీంప
 తైపరాదుతుంపరాదుమనకుమ నకు తైననునపహరిప
 యుపేతుంబుగాదు] నాకు | పావానిసెప్పిధంబున[తైన] నపహరింప
 నపలము హృదయరోగంబు శేధనిన
 వలమునట్లుగానినాడునా[హృదయతాపంబున] కుపశమనంబు[గాదనిన]
 యాసుయోధమనకు
 దుర్యోధనునకు] కమనియుట్లనియె || పీ || నాగరథాశ్వసన్నాహ మొనర్పక]

ధములను
దములకు

యొద్దనంబేర్పుడ
 యొద్దనంబులుదిర్పు] కుభయసైన్యఫీరులక రముల వివిధాయు] ఫంబుల]
 సంఘట్టికారవంబు మేర్పాటజాయకన
 ననెరాన్య] సంఘట్టనారవంబు | లెసగంగసంగ్రామ[మేర్పడజాయక] య

రొలిచి
 దొలిచి పరమహీపతుల
 తుముల్ లొడ్డి సేన శ్రు
 తుముల్] దాళ్ళి] యేన శ్రు] మమున] ప్రతిపత్య] పతుల] సంపదలు జెయించిని
 యుముల్] దాళ్ళి] యేన శ్రు] మమున] ప్రతిపత్య] పతుల] సంపదలు సీకిచ్చెడనీ]
 గదగి
 గణాకు
 గదగునా
 గదగు] జూద
 వగవంగ కానేలయిపుదు
 రీతి] వగవంగ] నెలఫర్టు! రాజు త్రి తోడరావించియతనితో! గదగు] జూద
 మాడు
 [మాడ] గారవేం శ్రు! పైండుపాటు] పాండపైంస్తు వెల్పుల! కైననవ హరింప
 నలవి గాదు
 నలవి కాదూ॥

In this passage the difficulty of printing the deviations has occasioned the omission of many; the following is the same, duly corrected.

Maha Bharata, Book 2, (the Sabka Parva).

ఐఅ ॥ ४ ॥ యమ్ముధర్మజుతో జూ
 దవ్వు 'డగ వలయు, నాకు * ధరణీ, శ్వర య
 జ్ఞాత్ము' దియు సమష్టిశ్వ
 ర్యమ్ములు ఉదయగ నుపాయ * మ' భిమత సిద్ధిఁ,
 ఐఅ ॥ ५ ॥ మించి దరిం దులకు జను
 దేరగ సేన; ఊ యుంది * తిని సఖ జూడఁ,
 థారుణీ నట్టి - విచిత్ర - స
 థా - రచనలు ఏనగ జూడ * లదె వ్యరికిఁ.

గుర్ || వ || అది యెట్లు నిన నిర్మల - స్ఫృతిక - శిలా - నిమింతంతై శశి - త్రు
భా - త్రుకాశంతై వివిధ - రత్న - సువర్ణమయ - త్రభా - భాసురం
తైన యూ - సభ - యొప్పు జూచుచు వేడుక నందు గ్రుమ్మురు - వా
డ; హరి - నీల - బిధ్వ - స్నేధ - మణి - స్ఫురంబు జలా - శయంబుగా
గుర్ వగచి' ద్వి పరిథానో - త్రువ్యాంబు చేసి నిర్మల - శిలా - బుద్ధి
మహక - త్రపూర్ణంతైన వావి సూభ్రి కట్టిన - పుట్టంబులు దదియ
ద్రేల్లిన నన్నుం జూబి వృక్షోదరుండు నగియె. నంత ఘర్మరాజ-
త్రుబోదితుతైన కింకరులు నాశ బిరిథానంబులు దెచ్చి యుచ్చి
గుర్ రి. ద్వి మరియు వివృత - ద్వ్యారంబు కవాట - సుటీతంబి' నిచ్చార
నౌల్లక కవాట - సుటీత - ద్వ్యారంబు వివృత - ద్వ్యారంబుగా వగచి
చార బోయిత - త్రువాట - స్ఫృతిక - శిలా - సుటీత - లలాటుండనైన
నన్ను నన్సేక - సహస్ర - విలాసిసీ - పరివృత్తయై యుండి, ద్రోపదిన
గంం గియె; నంత నశుల - సహాదేవులు పరశేంబి' యిది వాలికియట
వచ్చునది యని నన్నుం దోట్టుని చనిర్, ట్టి సభా - ప్రాలంభంబు
నాశ పృథవు - శల్యంతై యున్నయుది.

గంగ || క || పెద్దలు హీనత బొందిరి

తడ్డయు హీనులు సమృద్ధి * దనరిరి నియమం
బే' ద్వి విధి - యోగమునక' సు
ఖు - ద్వి పొండ్రు న్నాతులు సూబి * యెట్లు సహింతుఁ;
గంం || క || పరమ - సుభో - పాయంబున
పర - సంపద చేకొనంగ * బదునే' ని నారే
శ్వర యంతకంటె విక్కలి
శుగుషార్థంబే' ద్వి యొండు, * భూ - నాథులపుఁ;
గంం || క || నముబి యను దనుజుడు' గ్రు త
పము - సేయుచున్న వాని * బిలమథనుడ' ధ -
ర్మున వధియంచే; రిష్ట - ప

తుమునే . విధిసైన జెరుప * గావల యుని . ల్ల.

గండ ॥ ఆ ॥ అల్పింద యుధ్య మనజు * ద' తిపరా క్రమమున
శ్లోర్చి తరతరంబ * పెరుగుచున్న
వాడు మూని మొడలి * వ్యోక మ' వ్యోను
చెరుచునట్ల కడగ * చెరుచు బగర

గండ ॥ తే ॥ అహిత - వృధి యుచేయీతం * బ' గుడు జ్ఞాన్య
మ' ది మహో . వ్యాఖిమును బోలె * న' ది యసాధ్య
మై యుచేతును నిర్మాలి * తా- . త్య జేము
గాన పొండవ - శ్రీ యుచే * త్యంబు గాదు.

గండ ॥ వ ॥ వాని నె - వీఫం బున సై - నన' పహరింప వలయు: నట్లు
గానినాడు, నా - హృదయ - తాపంబునవు, పకమనంబు గాద' నిన;
యూదుక్యోధనునపు శసని యట్లు, నిషే.

గండ ॥ సి ॥ నాగ - రథా , శ్వ - స * న్నాహామ్మే , నర్వక
యొష్టనంబులు దీప - * బ' భయ సైన్య
వీరుల - కరముల * వివిధా యుధం బుల
నన్యోన్య - సంఘట్లు * నా - రవంబు
లె , సగంగ సంగ్రామ * మే - ర్పుద జేయక
నయుముల్ దాఖ్లియే * న' త్రుమమున
త్రిపయ్య - తతుల - సం * పదలు జయించి నీ -
కి. చ్చెద వగవంగ * నేల ధర్మ -

గండ ॥ ఆ ॥ రాజు త్రీశిలోద
గదు జూడుమో , ద * గారపె - ఎద్ద
యొందు - పాట పొంద * వై - స్వతి సేల్పుల -
కైన నపహరింప * న' లబి గాదు.

Maha Bharata, book 2, (Sabha Parva) part 2.

(Duryôdhana relates the splendour of the palace wherein the Pândavas resided.)

Verse 155 I desire O king *Dhritarashtra*, to game with king Dharma, to vanquish him ;---to all the sacrifices he performs I will oppose this one device.

156 When all of you returned hither, I remained there, and viewed the court : surely no one has ever beheld its equal in beauty.

157 For it is built of spotless crystal and bright as the sphere of the moon, adorned with variegated gems and gold in countless confusion, most glorious in splendour ; beholding its elegance and roaming through it with delight, (158) I came to a spot decorated with polished stones that appeared to me as a fountain ; deceived, I lifted my skirts as I stepped into that *delusive* spring, *which was in truth* framed of sparkling stone ; but beyond it was a *real* bath of water into which through this delusion I fell, and my vest was wetted ; at seeing this Vricôdara (*Bhîma*) laughed ; (159) but messengers appointed by king Dharma gave me a fresh robe ; then coming to a *transparent* door which was closed, I believed it open, and struck my head against it ; (160) Draupadi sitting among her maidens, laughed at me : then Nacula and Sahadêva came to me and said, This is the door, you should come this way ; they took me with them. The glory of that house grieved my heart.

161 The great are degraded ; and the base have been exalted ! What rule is this ! Ah how can I endure to behold this prosperity enjoyed by my relation ?

162 Is there any means of conquest better than that of possessing one's-self with facility of the wealth of others, O prince ? is there a noble deed greater than this ?

163 Did not Indra, *however* wrongfully, slay the Titan named Namuchi, while performing penance ? is it not then lawful to slay our enemies by any means, *right* or *wrong* ?

164 A base man who by resolution rises by degrees, little by little, to power ; is like the white ant hill that rises slowly round the root and destroys the tree.

165 He who despises the increase of a foe, is like him who allows an indisposition to increase to a disease ; then let not us despise the growing prosperity of the Pâudavas.

166 In some mode or other must we plunder them ; by no other means can my heart gain content. He said, and thus did Sacuni reply to Duryôdhana.

167 Without placing either elephants, cars, or steeds in array with troops drawn up ; without the shouts on each side of heroes variously armed ; without any such encounter, will I easily win the heaped up wealth of my foes with the dice alone, and deliver the spoils to thee ; why then grieve ?

168 Invite Dharma Raza with kind words ; and play with him at the fatal game, O prince of the Curu race ! by no other means is it possible, even to the gods, to spoil the Pândavas of their ancient possession.

An extract from the Bhagavata which it was proposed to add, is omitted as superfluous.

N O T E S.

THE following remarks occurred while the work was in the press ; and are arranged in the order of the paragraphs to which they refer.

On § 7. Erase three lines (from " Instances" to " verse"). 153

On § 8. The letter **ఽ** is sometimes inserted to prevent elision, as in the words పొదరిల్ల, రుల్లురని, and ఉన్నారనుచు.

On § 17. The syllables మ and ను ending the first and third lines of this 154 verse, are short by nature, but lengthened (see § 140) by the double consonants commencing the next lines. A word is often divided (as in Greek and Latin) between two lines of verse ; as is here exemplified in విధ్యన - ష్టానము.

To the specimen here adduced of the Utpala-mâla metre, the reader may 155 perhaps prefer the following, which is more harmonious and is free from such divisions of words.

B	R	N	B	B	R	V
ఇచ్చుని	నున్నన	నున్గని	*యాముని	యేమని	కాపమి	చ్చునో?
వచ్చిన	చేటువ	చ్చెనని	*వామువి	లోచన	ఎబ్బెక్కో	టినే?
యచ్చునె	యుంగస్తే	మునునె	*యాపని	ఎగాదని	యుశరమం	టినే?
ఱచ్చుని	వింటెటో	దునను	*క్షాణి	రంపర	నెంపు	ఎడెంపున్

*If he perceive me in the bower,
The hermit's wrath I dread ;
If I defy his magic power
And seize the rosy maid ;
My suit she may reject with scorn !
If hopeless I retire,
The cureless wounds of love to mourn,
I perish with desire !*

Padma Purana, III, 19, (Tale of Ahalya.)

156 If the word కీ స్తునుడు be substituted for శాశ్వతునుడు in page 7, it will scan equally well, and the sentiment may appear better applied. In the verse now cited, the four lines are connected by the prâsa rhyme, falling on త్వి in the second syllable of each ; while the yati syllable, which rhymes, in each line, to the beginning (of that one line) is denoted by a star. Thus in the first line యా rhymes to భ.

157 On § 20. The following Champaca mala occurs in the tale above alluded to, but in another poem.

NL	R	N	B	B	R	V
సురపతి ।	న టైచూ ।	చుదను ।	* జూబిన ।	యంతన ।	చూవుంది ।	ప్పుచే
మరుగను ।	షన్వోసి ।	యంగని ।	* మార్గోగ ।	వకోగన ।	నట్లది ।	నుండై
తరమున ।	మెయ్క్రహే ।	గనెద ।	* గ్రమ్మర ।	గేగ్గిన ।	మోదుచుం ।	నిజొ
థరమర ।	పంటనె ।	క్రుగని ।	* తర్వీని ।	చుక్కును ।	మెంటిపా ।	టున్ఫ

Das' Avatâra Charitra, book 7, verse 85.

*She gaz'd on him until his eye
Met her's—then sudden turn'd ;
His wink with sidelong glance would spy
As if she nought discern'd.*

*If he his hands despairing clasp'd,
She gently clos'd her own ;
His lip he bit—“ For shame ! ” she cried,
When him she met alone.*

Here the prâsa falls in each line on the letter త ; while the stars point out the four yatis.

On § 31. In the Maha Bharata (I, iv, 31) we find an instance of the 158 Mânini, which has yati on the 13th syllable alone ; not on the 7th, or 19th. That is, twice instead of four times in the line.

On § 38 and 42. In § 42, we may substitute ప్రాసవుది ; the plural form 159 ప్రాసలది, as well as that in § 38, ఇంతువ జుల్, are evidently contrary to the received rules of grammar ; they are however, supported by the following passages in two of the most highly polished poems in the language.

ఈ హరిహముల్ ఖురుణ్డి సతి (for, హరిహమునిత్)
హరిషాంసుని కాని నడకల టు ఉదెల్చు తరిం.

Târa Susanca Vijayam, IV, 179.

ఉఁ రావణ తుతు కంటే, నల రావణ కంటైను వాలికంటే &c.
Uttara Râmâyana, V, 86.

instead of the more grammatical forms రావణతుతునికంటే and రావణనికంటే.

In the preface I have not alluded to the Telugu Uttara Râmâyana ; 160 which is one of the most useful poems in the whole language. I should likewise have cautioned the student against first reading the introductory verses to the poems ; for in Telugu as well as in Persian

and Hindustani, the preface, which fills from fifty to six hundred lines, is always very intricate ; though the body of the work is easy even to a beginner in the poetical language.

161 On § 45. The Bhâscara vilasita may be more easily thus defined : the line is divided by the yati into two portions ; each of which has four feet equal to a dactyl : viz. B NL B GG*B NL NL GG.

162 On § 47. Instead of the last two lines, read—

Besides, some metres are merely the double of others ; thus the Sankhanâri metre, doubled, forms the Bhujanga-prayâta ; and the Pramânica is one half of the Panchachâmara. In the same manner the Manamayûra is precisely similar in the feet to the Layagrahi ; excepting that a spondee stands in the fourth as well as in the eighth place ; this species of verse, with some others equally rare, appears in the Strî Parvam, or eleventh book of the Maha Bharata, in which the poet has used nearly every desirable metre in the language.

163 On § 48. The variable metres were, I conceive, invented to facilitate composition ; even dictionaries of the language have been written in them ; such works requiring much greater liberty than the uniform metres would allow. I have never met with any explanation of the reasons for which the feet M and Y have been rejected from the Indra feet. Regarding such Indra feet as begin with two shorts, the learner will observe, that if these two were united into one long, the foot would be equal to the one above it. Thus we may consider the Indra feet to be R, T, and B : and the same repeated, but with the initial long divided. Thus in the Surya feet, N differs from H only in this respect.

On § 58. The second line of this verse should be thus printed.

164

యూకు | సంబు | జోదు | * నతికు | యుల్లై.

On § 51. It would perhaps be better to mark the Surya feet with small italic letters, to distinguish them from Indras.

On § 63. The following is the popular rule for the Sisa verse; it was composed by Bhîmana; and is in the A'taveladi metre.

ఇంద్రులారుమిాద * యునగుణంబులురెండు
 పాదపాదమునకు * బరువు సీస
 మూ' టపెల దిష్టైన * వేటగు తియు షైన
 యందులోనిమొకటి * మెత్తుగుతి.

That is,

Indras sex, solesque gemellos, Sisa requirit.

The definition I have given (in § 60) is I hope more clearly intelligible than this one.

On § 64. Read, The Dwipada is the easiest of all the changing metres, &c.

167

On § 66. Two of the fixed metres are similar to the Utsaha; one of these is the Hamsa Yâna, also called Châru vritta; thus in Vémania (4H*3H, G).

కంజి | యోని | నెత్తి | హూలి | * కైవై | లంబు | జక్కు | ఏ

"The head of Bramha is in the hand of Siva."

The other variety (NHNH*NHR) occurs at the close of the first chapter of the Hamsa Vimsati, and is there called Cala Hams' Utsaha; the poet addresses Rama, as

" కలుషు | దూరి | భయవి | దూరి | * కమల | సార | లోచనా"

" Him that is devoid of sin, far from fear, with eyes like lilies."

169 On § 74. The feet used in the Chandra verses may be recollected by the aid of this verse; which I hope is more intelligible than the form given in the old works on prosody.

ఏ । ఇంత్రగణము లందు * చంద్రులబయలాడె
 ప్రైనసురువువేసి * గానిలష్యువు
 మగణయగణమందు * మట్టుషురువురా
 శుందయుండచెల్లు * కొదువలకును.

On § 92. See § 117.

170 On § 100. Excepting in the Arya metre the last syllable of every Sanscrit line is long or short at pleasure, though the rule requires (as in the Greek hexameter) that the final must be long. This liberty is not allowed in Telugu. As the student may prefer rules written in Sanscrit, the following have been selected as exemplifying the most usual metres, mentioned in this place.

171 Sardûla ;—a verse in the Gîta Govinda of the celebrated Jaya Dêva, a work translated by Sir W. Jones in the Asiatic Researches : that version however, I have not at hand.

M	S	J	S	T	T	G
అపాసో	విపినా	యతేత్రి	యసభీ	* మాలాభి	జ్ఞాలాయ	తే;
తాపోని	శ్వసితే	నదావ	దహన	* జ్ఞ్వలాక	లాపాయ	తే
పాపిత్య	ద్విర్హో	ణహంత	హరిణీ	* రూపాయ	తేహాక	, థం
కందరో	బియమా	యతేవి	రచయి	* శాగ్రాల	విక్రిది	తం

“ Her dwelling is like a forest wild, the assembly of her companions is as a net: her warm sighs are like the flames of the forest fire: through thy absence is she like a lone antelope-hind: alas Cupid, fierce as Yama, pursues her with the menaces of a tiger.”

This forms part of a description of Râdba, the beloved mistress of Crishna, who had sent a messenger to inform him regarding her. The last line, (translated in italicks) contains the name of the metre.

The Srâgadhara, a specimen taken from the work that is cited by Mr. Yates, who has not printed it quite correctly.

వ్యక్తోచేందీవరాభా * కనకకషులన
 శ్రీతవాసాన్నివోసా
 బస్త్రారుచ్ఛంతు కాంతై* ర్వ్యులయుతచికురా
 చారుక్కర్మావతంనా
 అంపవ్యాస్తకవంక * ధ్వనినుఖితజగ
 ద్వ్యల్లాభిర్దసంతి
 మూర్తిగ్రోపస్యవిష్టో * రవతుజగతివఃి
 త్రధ్రురాహోరహోరా

“ Adorned with a pearly garland, fair as the blooming lotus, clothed in golden tinted vests, decked in the tresses with a peacock’s plume, and wearing splendid gems in his ears, delighting in the rustic maidens, and charming the world with the notes of his inclined flute ;—may Crishna, thus resplendent, be thy protector !”

Here also, the last line contains the name of the metre. I do not mean to make Mr. Yates responsible for the translations here given of this specimen and those which follow.

The Manini (see § 31) is also denominated Madira ; and is exemplified in the following line cited by Mr. Yates : Mr. Colebrooke does not mention this metre, which some authors name Mudita.

మాథవి మాసివి కస్యరి కేసరి * వుష్టలి సుష్టది రాముది తా

“ The bee, delighting in the sweet juices of the pârijâta buds,
blooming in the spring.”

- 174 The Mâlini (see § 32).

ధృతమధురిపులీలా * మాలినీపొతురాధా

“ May Râdha shield thee, who wore as a garland the love of
Crishna.”

- 175 The Toṭaca (see § 36).

ముదితో టుక లే రపనే తుమమం

“ Happy be thou O Crishna who joyest in dispelling the sin of
this iron age.”

- 176 The Bhujanga Prayâta (see § 34).

భుజంగి ప్రయాతం దృతంసా గరాయా

“ Rapid is the course of the serpent to the ocean.”

- 177 On § 104. Sanscrit metres having from ten to thirteen syllables in the first line, often alter or add a syllable in the alternate lines, with a slight variation in the metre; which is therefore denominated Upajati, and Swasthana; this we have seen exemplified in the Indra vajra and Pushpitâgra. See note, p. 45. No such mixtures are allowable in Telugu.

- 178 On § 118. The Vaitalîya in Sanscrit and the Ragadas^a in Telugu (sect. 75) may be compared to the tragic metres in Greek, or those used by Plautus and Phœdrus; wherein the poet is allowed a license that

^a The Telugu Kîrtanas, &c. (see § 86) are still more irregular, and can only be compared to our church anthems and chants, or to the Greek dithyrambicks: some that have rhyme resemble catches and glees.

renders it almost impossible to discover the strict rule of the verse, though the principle of the rhythm is clear.

Some metres even in the Sanscrit Maha Bharata are left undefined in the treatises on prosody to which I have had access : the following metres likewise are not satisfactorily explained.

అథచేదవధిః ప్రతీతుతే
కథమావిష్ట్రూతజిష్టవ్రూతివా
ధృతరాత్మునుతేనమత్యజా
శీరమాసాజ్యనరీంత్రసంషడజః

Bhāravī.

అథ రేవినిచేక్యవంశనాశం
వివరాణ్యస్యస్తోలమంసుభీభిః
ముహురంతరమ్యముహుర్వ్యవ్యామి
మధురంగాయత్రిమాధవైవనాంతే

Lilā Sucūlu.

The first and fifth chapters of the present work, with the notes 179 belonging to them, include all that will be required by those who wish to read the Sanscrit prosody to the exclusion of the Telugu system. As some have imagined that there is little difference between these two, I will here point out the peculiarities of the Telugu prosody.

1. All Telugu verse requires rhyme, of which Sanscrit poetry is 180 independent. Yet one species of rhyme (see index in లింగ్యనియుమం) is allowed in Sanscrit, which is seldom used in Telugu : in this the terminations of the couplets harmonize, as is the practise in English.

2. The whole system of Indra, Surya and Chandra metres is 181

peculiar to Telugu: this ingenious invention, which perhaps, is paralleled in no other language in its full extent, allows a peculiar liberty of expression. There are many words in Latin and Greek, and even in English, which we may observe that a poet often is obliged, by the metre he uses, to reject: and in the same manner, the Telugu writers often find a word inadmissible in their uniform metres, which enter with ease into those which are variable. I admit that the Sanscrit sloca, or heroic verse, and the Vaitâlsya, have a greater license; to this, however, a liberty within well defined bounds is certainly preferable; for it affords a satisfactory standard of accuracy; while a greater degree of freedom often leaves us in doubt as to the correctness of the text we happen to peruse.

182 On § 119. Bhîmana, or rather his son Mallaya Rêça (who composed his work under his father's name,) states that "verses of less than ten syllables in length have no yati." But in truth, no metres are in use which have the line so short. As this author, and all others who follow the Sanscrit system, proceed numerically, they require the student to begin by learning metres of one, two, and three syllables in length; while it is notorious that no such are ever met with (see § 144-146). To fill up these classes the prosodians have had recourse to dividing known metres into halves: (as is explained in the note on § 47), and then inventing new names for the verses so produced. The mode of classing the metres in pairs (see § 13) is not, I believe, given in any native treatise: it must have been rejected with other conveniences, merely because it made the art more easily attainable than its professors desired. If, after perusing the present volume, the advanced student should refer (as I trust some will) to the native

prosodians, among whom the Sulacshana Saram and Appa Caviyam alone deserve his attention, he will perhaps be surprised at the mysterious intricacy in which the plainest subjects are involved; and will eventually perceive that several parts of the present work are entirely original.

On § 120. Some of the best poets allow a liberty in *prása* with regard to 183
ఏ and న which they combine with శ and ఩: thus in the Bhascara
Rāmayāna, (మహాత్మగ్రంథం, v. § 28).

అనివ్యాపీరాగ్రగుణ్యం * దహమహమికతా
 నాష్టవద్దంబుల్లాయ్య
 రణిలేభస్యందనాశ్య * ప్రథటితబల్లతై
 పూరకాంతాజనంబుల్
 తననూర్భిసేసజ్ఞల్లాయ్య * తరుచుమగధుల్
 దందడిప్రస్తుతింప
 చనియేప్రఫోన్యతమిందం * సమరహితమహి
 ప్రథారాదంబరుండై

“ He said ; the noble hero, relying on himself alone, honoured by the host of his allies, strengthened with the array of elephants, cars and steeds, while the damsels of the city showered benedictions on his head, and bards innumerable sung his praises ;—thus went he against Pradyoti, adorned with long garlands appropriate to war.”

Here it will be observed that the last line contains the name of the metre, and may therefore be committed to memory.

In the Dwipada metre, *prása-yati* is not used by Ranga Nātha or 184 any other elegant author, while vulgar writers, as the composer of the Telugu Baswa Purana, frequently admit it, with other inelegan-

cies. It may be compared to the English or Greek heroic metre, in this respect, that while some entire poems are written in it, it is inadmissible in those which employ any other species of verse. Thus there are no heroic couplets in Byron's *Giaour*, nor any varying stanzas in his *Corsair*. While all other Telugu poems are divided into âswâsas (or cantos) compositions in (Dwipada) couplets are not so discriminated. Long compositions, as the *Râmâyana*, should therefore, I think, be divided into sections corresponding in number and title to those of the Sanscrit original.

185 On § 122. Perhaps the silence of the criticks regarding the Telugu *Bhagavata* arises from another cause: those grammarians lived in remote times, while the *Bhagavata* is known to have been translated in modern days. The total want of chronological æras in Telugu works renders it impossible to fix the æra of any work with certainty. See the next note.

186 On § 126. The discrepancy between the two letters *R* is, I believe, disregarded by all modern Telugu poets; ^b who may fairly justify themselves by the high example of Pôtu Râzu, the writer of the *Bhagavata*. The difference is, I imagine, of very small consequence, and may be compared to that between the spelling used by Dr. Johnson and that of the present day in the words *intercessour*, *behaviour*, *governour*, *emperour*; these we now write without the penultimate *u*, which however, we retain at pleasure in a few other words, as *favour*, *honour*, *honourable*, &c. Yet, like the niceties of the accents, aspirates, and digamma in Greek, perhaps the distinction between these two letters may ultimately be again ascertained. Possibly the *ee* was in old

^b Some who are more scrupulous, always avoid these rhymes.

times slightly roughened, as is the case in Hindustani, where the hard and soft r are distinct ; the two cases are very analogous ; for, as pure Hindee words admit both species of r, while Persian derivatives used in the language, have the soft sound alone ; so we find that pure Telugu words admit both, while Sanscrit derivatives never admit the ఏ. As many Hindustani words are discriminated by this dissonance alone, and as several Greek words are known from one another by the accent only, so there are Telugu words which spelt with ర have one meaning, but have another if written with ఱ. Thus

పరువు signifies much, but పల్లువు is a bed.

తరుచు to churn తల్లుచు thick.

పెర ా a bee hive పెలు other, strange.

పేరు a name పేఱు close set.

పెరుకు curd పెఱుకు to grow.

పేరు a root పేఱు different.

As some words are spelt with either at pleasure, in a dictionary these letters should be classed together. Thus మరి, and some others are written with ర and with ఱ.

By the aid of prosody, and a careful perusal of the poets in correct 187 copies, the student will acquire a knowledge of Telugu orthography which can be attained by no other method ; and without such a knowledge he will perpetually be at a loss in searching for words in the dictionary. For instance ; in the colloquial pronunciation the broad vowel ఐ generally becomes యా ; Thus పేత by, పేద poor, పేడ a house, పేరము a fault, &c. are pronounced చ్యాత, చ్యాద, మ్యాద, and న్యారము ; a corruption which becomes evident when

the ignorance of a copyist places such words in the *yati* place, so as to make a rhyme to *e* (see 125 and 131). By a similar vulgarity we find, in all common manuscripts of the poets as well as in ordinary correspondence, the vowel *e* substituted for *a* in such Sanscrit words as చమత్కరం, చత్రి, చలనం, whereby the initial short vowel becomes long; the short sound of *e* not existing in Sanscrit. It will be allowed that an acquaintance with prosody must in such cases be of use to us; as we shall often be at a loss in a dictionary unless we adopt such a standard for correcting common pronunciation.

188

Yet even with its assistance some difficulties will remain: of these the principal one will be found to be the change of initial consonants, whether caused by the semi-nasal (అర్ధబిందువు); or by any other means regarding this it will perhaps be impossible to ascertain a satisfactory rule. The difficulties of deciding on the insertion or exclusion of the nasal are hardly noticed by the old Telugu grammarians; and I have sometimes thought that they avoided the subject on account of its intricacy. The initials క, చ, ట, త, ప, (in particular places) into ఖ, శ, తడ, ద, and వ; sometimes because following this nasal and sometimes by other rules: one example will suffice;

కౌదానిఁ గన్నెనిపెద్దతల్లిగనుకుఁ &c. *Vishnu Purana*, 2, 87. here కనుకొని becomes గనుగొని and కనుకుఁ, గనుకుఁ. This change leaves the learner at a loss whether to look for the words under *k* or *g*. This difficulty may eventually be removed by classing the commutable letters together, as *u* and *v* have long been mingled in the English dictionary. We find however, that some words are never subject to this change; as for instance పెద్ద and తల్లి in the line now cited. I am not aware that this inconsistency is noticed in any grammar. The doubt regarding the ఉ (noticed in § 148) is equally perplexing.

As connected with this subject I will here explain what appears to 189 be the most convenient and accurate mode of expressing the Sanscrit and Telugu alphabets in English letters. It is in fact borrowed, with slight alterations, from those of Sir William Jones, given in the opening of the Asiatic Researches, and of Dr. Wilkins as explained in his Sanscrit Grammar.^c

Vowels a â i î u û ri rî lri lî ; e ê ai o ô au m h ;—Consonants c or k kh g gh ng ; ch or ç chh j or z jh ng ; t th d dh n ; t th d dh n p ph b bh m ; y r l l v sh s s h.

Before a, o, u, š is written c, but before e, i, y, it is k. Thus ḡ-ḡ a nightingale is written Côkila. The letter z will express the soft sound of z; and the *cedilla* used in French and Spanish to give c the sibilant sound, will very conveniently express the soft sound of ū; thus w̄-w̄, ççç, w̄-w̄ will be very easily expressed by çâlu, paçça and heççu. The prosodial marks for long and short sometimes lead to inconsistency; for in such words as vriddhi, increase, and pröddu, time, the vowel, though short by nature is long by position: not to mention the additional inconvenience that we use the same two prosodial marks as the Telugus, but sometimes with opposite significations. The following two lines, for instance, are thus accented in the Encyclopœdia Britannica (Article POETRY).

“ Shē all nīght lōng hēr ámörōus des’cānt súng.

Up to thē fiéry cóncäve tow’ëring high

Thrōws hís stéep flight in mány än áiry whirl.”

^c The systems of Gilchrist, Ward and Yates, using the Bengal pronunciation, will not suit the Telugu sounds. Italicks may be used for the hard consonants if preferred.

- 190 An instance of rhyming terminations in Sanscrit verse has been given in section 38. The following instance in Telugu verse occurs in the Dwipada Râmâyana.

చ్యి । వసువతి గన్మింప వాగ్దులఁ గఎ
 దికలనెల్ల ందు త్రతిధ్వనల్ చెలగ
 బిట్టు లై భూతముల్ పెదరగఁ ట్ల
 దట్టించి సింహ - నాదము చేసి పలై

Here the poet uses six rhyming syllables in each couplet, besides the two prásas: while the commonest verses, such as the Sârdûla, require eight rhymes in each verse besides four prásas, and some, as the Manini (§ 31) have a liberty of using sixteen yati rhymes in four lines, (and prásas besides) few poets would superadd the difficulty of using final rhymes. When such are used we often find the same word reiterated, as is allowed in Persian verse. Thus in Vemana, the four lines in one verse close with the word స మై, verily.

- 191 It has been noticed that *poetical license* is in Telugu confined within very narrow limits: it occasionally however, breaks through the rules of rhyme, orthography, and even grammar, as may be thus exemplified.

- 192 First, in rhyme. In the following verse, which is very generally known, the poet has used a prása evidently false.

శ్రీ రామ రామ యవచను
 దేసు మానసు దాషైనేని, యే ద్వాద మడలో
 నా రామవిభునిఁదలచిన
 తా రామలు దుర్గి, నట్టు కర్తృముదుల్లుక్.

It has been noticed in Section 132, that an initial vowel cannot 193 properly rhyme to one not initial. This is denominated Akhanda yati (see Section 150) and though discountenanced by all the old poets, is very common in modern writers, and a few instances occur even in the Bhagavata.

The following instance occurs in the Hamsa Vimsati,^d (Chancamala).

కృత విరి

* కుర్తి చనుంగ వల్ ం ంతు నింప పొ -

- ల్యులరు లత్తా లత్తాంగులను

* ఏయముట లే ట్లుకు వల్లవాణిక్ష (Book 5, 259.)

Here the initial vowel a, in *polp'alaru* is allowed to rhyme to *bayu*, which commences with a consonant; an inelegance similar to that of placing the cæsura in English verse on a wrong syllable, as in these lines in Milton.

“ Shoots invisible virtue even to the deep.” P. L. 3, 586.

“ Submitting to what seem'd reme | diless.” 9, 919.

“ Burnt after them to the bottom | -less pit.” 6, 865.

Also in Latin verse; in Horace.

“ Nunc illud tan | tum quæ | ram, meritone tibi | fit. 1 Sa. 4, 64.

“ Jupiter exclamat simul atque au | divit : at in se.” 1 Sa. 2, 18.

“ Non incendia Car | thaginiis impiae.” 4 Car. 8, 17.

^d While the present sheet is going through the press my assistants have completed a critically exact copy of this very useful work, by comparing the various readings in five manuscripts. The Telugu Pancha Tantram and Suca Saptati are also works peculiarly profitable to those who study the language, and will I hope be one day printed from the copies now preparing.

It is evident that these flaws are imperceptible unless the ear is thoroughly practised in the harmony of the metre.

194 Second, in orthography; the word మొగ్, a bud, is in the following line spelt with a single g for the sake of metre:

సి, ముత్యంపు సరులును * మొగయు తీగయు ఉజ్జేట్టి

(*Vishnu Purana*, VI. 12 Tale of Tāra.)

and in the same poem (I. 157) the word తెప్పు *teppa*, a float, is spelt in an Utpala māla verse తేప్ప తెప్ప which signifies a time.

— సం -

తాపము లెణ్ణ ఇచ్చి, విది

* తంబున సంపదలి చ్చి, భక్తులం

దేప యు ఏం లె దుఃఖ - జల

* ధీ బదకు ందగ &c.

The principle on which this change is made, is explained in Section 93. In the following verse in the eighth book of the Maha Bhārata^c by a similar license ఎచ్చుట is written for ఎచు.

^c The Maha Bhārata is divided into eighteen Parvas, or Books, each of which is cited by its title, (as the Iliads are by certain letters) not its number. The following are the names of the eighteen parts, together with the number of cantos or chapters (āswāsas) into which they are divided in the Telugu translation. The whole amounts to 23,000 stanzas of four lines in each.

I	A'di Parvam	8	VII	Drōṇa	5
II	Sabha	2	VIII	Carna	3
III	Aranyu, or Vana	7	IX	Salya	2
IV	Virāta	5	X	Sauptica	2
V	Udyōga	4	XI	Strī Parvam	2
VI	Bhishma	3	XII	Sānti	6

ఈ నీ చెప్పేడు మొయి జూడగ
సీచత వాటిల్లై మన యనీకమునటు; १దా -
- రీ, చటు చెడిరో కౌరవు
లా, చరితము, పన్యసింపుము, ఠతము తెలియ్య.

Carna Purvam, 2. 417.

That these changes are regulated rather by taste than any fixed rule is exemplified in an anecdote of the poet Bhadraya, who was a *camsala*, or goldsmith by profession, but became one of the favourite bards of Crishna Râyulu, the Augustus of Telengana. He considered the following verse to be the most perfect in his poem entitled the Sarasa manô ranjam.

యెన్నడు నేరిచె బెటుకు * లీచలి కన్నుల ! కారు కవ్వుల
న్నున్న! లురుల్, శినుందు, పటు - * షై, పటు నైఖరింసైక్ నై క్రే!

XIII	Anusâsanîcam	5	XVII	Mahâ Prasthânica	1
XIV	Aswa mēdha	4	XVIII	Swarga Rohana	1
XV	A'sramavâsa	2		Parvam	1
XVI	Môsala	1		Total	63

Of these the first five books are commonly designated the A'di Panchacam ; the next five, the Yuddha Panchacam ; the term Autya Panchacam includes five more : while the last three books have no peculiar designation. By the aid of the following lines the names and order of the books may be recollected.

1Adi, 2Sabh', 3Âranyamque, 4Virâl', 5Udyôgaque, quinque;

6Bhishmas, 7Drô, 8Car, 9Salyaque, 10Sauptica (prœlia quinque :)

11Strî, 12Sânt' atque, 13Anusâs', 14Asw', 15Asrama, quindecimum fit,

16Môsala, 17Prasthânîc' et Swargam, Bharata Magua.

సౌన్మ అద, త్తు బిన్న మొన మెల్లు? నేడి దె ముద్దులాడిలే!
చన్నెలు గొప్పటై, పయట సంఘన దాగెరబూచులా, డెడిఫ!

- 193 To this, Rama Crishtamma, a rival poet, objected that several of the words were inelegantly contracted; Bhadraya replied in this epigram.

వెలగు వెల్ల మంచ సర * విఫ జరి కొండ నృసింహఁడా, దగా,
మెలకు మెల్ల యంచ, కవ *ముఖ్యఁడు భద్రయ పల్ల దోసమా?
చలిఖల! మంచి మాటమే! ప్ర - * బంధము, నా జలరాశి, దాని లో
పల నెరుసుల్ గణింతురె య * పారముల్ మణిలె ల్ల నుండఁగ్

“While *Velga* is written for the *velaga* tree by the poet Cari Conda Nrisimbu, without blame, is the contraction of *molca* for *molaca* to be condemned in Bhadraya? Well, well, I agree,—the volume is as an ocean, will you calculate the motes therein while it contains innumerable gems.^f

- 197 Thirdly, the poets sometimes depart from the rules of grammar; the instances of this given in § 158 are less remarkable than the following.

- 198 Certain words are denominated by the Telugu grammarians, “Drita,” while others are described as “Cala.” Of these expressions I had composed a minute explanation in the present place; but however gratifying the discoveries were which I believed I had made, towards a clear elucidation of this extremely intricate subject, I have

^f The ocean being fabulously considered to be full of jewels. To this idea Shakespeare alludes in Clarence’s dream.

at last excluded them, as more properly belonging to a systematic grammar of the language. I will therefore only observe, that the poets depart sometimes from the most obvious principle of the Cula words; which is that "no nominative case can take n to prevent elision." To this principle the following citation is plainly opposed :

ఉ ॥ అందరునంకరోనెకదయందరిల్చేపవనాత్మజంకునీ

Uttara Ramayana, book 5, 80.

In the Cavi Sirô Bhushanam, a voluminous Sanscrit commentary on the Telugu grammar, the critic remarks that "deviations from the rules of Cula are allowable only if poetical authority be adducible." Such expressions leave the subject in great uncertainty: which can only be removed by a careful examination of the language as used by the poets. After twice translating the grammar of Nannaia Bhatt, with the comment upon it written by Bâla Saraswati (if that really be the name of the author) into English, I am obliged to conclude that these works contain merely the outlines of a grammar; and that to comprehend them requires a previous acquaintance both with Telugu itself and with the rules of Sanscrit, as explained in the ancient grammarians. The whole of these treatises are arranged in a manner so studiously abstruse, that unless the reader has a previous acquaintance with the principles to be explained, it is hardly possible for him to understand the mode adopted to define them. Several important rules also are omitted, while some points comparatively unprofitable are laboriously investigated.

Accustomed to receive traditional opinions without venturing to question their accuracy, the Telugu grammarians, with the exception

of a few enlightened men, always denominate “*Sanskrit the mother and Telugu the daughter.*” Were this the truth, how are we to account for the curious fact, that not one professed scholar in a hundred, among bramins, is to be found, who is equally versed in both languages? Many who have studied Sanscrit with distinguished success, remain so entirely ignorant of their native tongue, that the plainest points in Telugu grammar, orthography, and prosody, are beyond their knowledge. This is the effect of the intricate and pedantic manner in which philology has been treated by the native criticks; and when a more rational mode is adopted, we may certainly hope it will be attended by a beneficial restoration of learning.

200

There is certainly a far closer affinity between Latin and French, or Greek and English, than between Sanscrit and Telugu: yet we should not consider a grammar of any practical use which should teach English or French upon the principles peculiar to Greek or Latin; nor consider a foreigner likely to attain English with greater facility, because he already possessed a knowledge of Greek:—to consider Telugu as grounded on Sanscrit, or even resembling it in *any part of fundamental grammar*, is a popular delusion; which will certainly be removed by a fair and unbiassed examination of the native grammars to which I have alluded.

201

It is doubtless convenient to illustrate any language by aid of rules already familiar to the learner, such as those of his native tongue: these allusions however, increase the difficulty to those who possess no such previous knowledge. In illustration of what I have stated,

I will here give the cases of the noun, with their names, as defined in the native Telugu grammars :^s

- 1 Prathama vibhakti, the nominative case,
- 2 Dwitiya do. is the accusative or objective and is likewise governed by కూర్చు, or కురించి, for, concerning, &c.
- 3 Tritiya do. (the instrumental) తో, తోడ, చే, చేత, with, by.
- 4 Chaturthi do. తై, కొరకు, కోసరము, for, on account of: the dative.
- 5 Panchami do. కండె, కన్న, వలన, వల్ల, పట్టి than, by, through: the ablative.
- 6 Shashthi do. యొక, యొక్క, (the genitive, of,) with కు or కు (the dative, to, for) also లో, లో కల in, within: the possessive.
- 7 Saptami do. ఇందు, అందు, and న, by, in, &c. called the locative.
- 8 Sambodhana, the vocative: usually considered the same as the first case.

^s The following lines may aid the recollection of these signs.

- 1 Primus, Nominativus: 2 *cúrchi*, *gurinchí*, Secundus,
Accusativus et est: sed 3 *tō*, *chē*, Tertius optat:
- 4 Quartus, *caī*, *coracun*: 5 Quintus, *cantē*, *valu*, *patti*:
- 6 Sextus, *lōpala*, *lō*, Genitiva Datinaque confert:
- 7 Septimus, *ind'*, *and'*, et *na* requirit, et ille Localis:
- 8 Octavus casus, Sambôdhana, qui Vocativus.



- 202 The student who has occasion to converse with learned bramins upon grammar, will find it necessary to recollect the Telugu affixes signified by the numerical designations of the cases ; he will however, perceive the absurdity of applying such an arrangement (though laid down by the ancient criticks) to the Telugu noun ; which in fact, has only the same cases as are used in Latin : several of the commonest affixes, as ఎన్ and ఏడ, above, ఓడ under, అవతల beyond, &c. &c. are excluded from this list ; they have indeed no claim to be placed in it, but the other words here adapted to the Sanscrit classification have no better reason to support them.
- 203 It is to be hoped that a Telugu grammar may eventually be written for the use of the natives, in a plain and intelligible manner, free from the difficulties hitherto imposed upon it by a superstitious adherence to the Sanscrit system, and clear to the ordinary reader. Such a work may be comprized in a volume about the size of the present one, and should on one hand exclude much that the old grammarians have inserted, and on the other explain many points which it will be found they have left involved in very considerable uncertainty.

THE END.

T A B L E S
OF THE
UNIFORM METRES.

THE Metres are here classed according to the foot with which the 204 line commences. The trisyllabic feet of which it consists are given opposite, and in the next column the same syllables are given divided so as to exhibit the place where the yati or cæsura falls.

Thus if a verse occurs, of which the name and proper scansion are 205 unknown, it should first be scanned with feet of three syllables ; these perhaps prove to be NNMYY : by referring to these feet under N, the initial, in the table, it appears that the correct name is Mâlini ; beyond which the next column shews that if divided at the yati, the component feet prove to be NNGG*RRG. Then by referring to the index under Mâlini, &c. a definition may be found of any metre that is in use.

Where prâsa is used *instead* of yati, this is signified by P. The numerals 206 give the sum of the syllables in the line, and the number of the yati. Thus the Champaca mala is marked as belonging to the 21st Chhandam (see § 144, 145) and as having yati on the eleventh syllable in each line.

- 207 Transcribers when ignorant of the metre, often run the whole verse into one undivided line, or insert the stops, (I and II) at wrong places : when this is the case, the metre may be discovered by finding the places of the four prásas, or by dividing the verse into four lines equal in length, before attempting to scan the feet.
- 208 The contractions used in these tables of अ ख ग &c. represent अ०, ख०, ग० &c. Numerals, as ३० &c. denote that one foot is repeated so many times. Lest अ N should be mistaken for अ S, the former is written अ Ni.
- 209 The common and therefore the useful metres are always free from doubt : but among those that are more rare we sometimes find the same under different names in different authors (see § 36 and 173 and note page 8) while elsewhere one name is applied to very different kinds. In such cases the name is obviously the point of the smallest importance. In some metres (see § 113 and 158) the rhyme falls in different places at pleasure. It is possible also (see sect. 46, 47) that the reader may sometimes meet with a few sorts of verse not noticed here ; such however, may fairly be considered as mere feats of ingenuity, unauthorized by the leading poets in the language ; and therefore both the scansion and the title may be unprecedented. In such cases, and indeed in all, a comparison of the metre in the four lines will suffice to shew the form intended by the writer.
- 210 No student will have occasion to refer to these tables, till he has acquired a considerable proficiency in the art : and after a little progress, his ear will become a sufficient guide in all the metres worth knowing.

మగ్గాదివ్యాప్తములు.	గొంతులు.	చండం	.యతిస్థానము.	మరి.
మత్త	మభసగ	८०	మభ*సగ	२
శుద్ధవిరాటము	మసజగ	८०	మలల*రవ	८
పణవము	మనిమగ	८०	మలల*పగగ	८
కాలని	మతతగగ	८१	మత*తగగ	२
వాహోగ్రి	మభతవ	८१	మభ*తవ	२
జలధరమాల	మభసమ	८२	మభలల*మగ	८
విశ్వదేవ	మమయమ	८२	మగగ*రరగ	८
ప్రహర్షీ	మనిజరగ	८३	మనిల*రము	८
మత్తమయూర	మతయసగ	८३	మతల*తయు	८
అసంబాధ	మతనిసగగ	८४	మతని*సగగ	८०
మందాక్రంత	మభనితతగగ	८५	మభనిగ*రరగ	८०
			మగ*నిస*రరగ	८०
మనుమితలతాస్మీత	మతనియమయ	८८	మతనివ*రరగ	८८
శార్దూలవిక్రీడిత	మసజసతతగ	८८	మసజస*తతగ	८३
తృష్ణర	మరభనియమయ	८९	మరగ*నినిగ*రరగ	८
సరసిజము	మతయ త నిస	९४	మతయ*టనిలు	८०
			ల*నినిగ.. .	८०
ఘుజంగవిజృంభితము	మమత ౩ నిరసవ-	९६	మమగగ*౩ నిల*	८
			రసవ - - -	८८

యగ్ణాదివృత్తములు	గణములు.	ఛండా	యతిస్థానము.	యతి.
భుజంగ ప్రయాతము	య య య య -	గం	యయల * తగగ -	గ-
చంత్రత్రీ - -	యమనిసరగ -	గఁ	యమనిలల * తగగ -	గఁ
శిఖరిణి - -	యమని సభవ -	గఁ	యమనిస * భవ -	గఁ
పేసువిస్ఫూర్జిత -	యమనిసరగ -	గఁ	యమనిస * రగ -	గఁ

రగ్ణాదివృత్తములు.	గణములు.	ఛండం	యతిస్థానము.	యతి.
మయూరసారి -	రజరగ - -	గం	రజ * రగ - -	గ
రథోద్ధత - -	రనిరవ - -	గఁ	రని * రవ - -	గ
స్వాగత - -	రనిభగగ -	గఁ	రని * భగగ - -	గ
శైవి - -	రజరవ - -	గఁ	రజ * రవ - -	గ
ప్ర్యోణి - -	రరరర - -	గం	రర * రర - -	గ
భూమత - -	రనిభభగగ -	గఁ	రనిభ * భగగ -	గఁ
మణిభూషణ -	రనిభభర -	గఁ	రనిభ * భర -	గఁ
హంసమాన - కాం	రజరజర -	గఁ	ర హ * 3 హగ - } రజహ * రజగ - }	గఁ
త - సుంగధి - -				
మత్కోకల -	రసజజభర -	గఁ	రసజల * రసవ -	గఁ
చంత్రకశ -	రససతజజగ -	గఁ	రససగ * భభర -	గఁ
భ్రమరశింజిని	రనిరనిరనిర -	గఁ	రని * రని * రనిర -	గఁ

సగ్గొదివృత్తములు.	గణములు.	చండం	యతిష్ఠానము.	యతి.
తోటక - -	పససన - -	८२	ససలల*భగ - -	८
తుమితాయుర - -	సజసన - -	८३	సజలల*భగ - -	८
మంజుభాషీ - -	సజసజగ - -	८३	సజలల*రవ - -	८
తుహరణ కలితము -	ససనినిగ - -	८३	సస*నినిగ - -	८
మత్తేభవిత్తీదిత - -	సభరనిమయవ -	८०	సభరనిగ*తతగ -	८४
లాటేవిటము - -	శసమతయ -	८१	శస*మతయ -	८३
మణిమాల - -	సజసజసజస -	८१	సజసల*భజభవ -	८१
మహాప్రభర - -	సతతనిసరశగ -	८२	సతగగ*నినిగ*ర - } రగ - - - }	८ ८१

తగొదివృత్తములు.	గణములు.	చండం	యతిష్ఠానము.	యతి
ఇంతుష్ట - -	తతజగగ - -	८१	తతల*రగ - -	८
కాంత - -	తజజవ - -	८१	తజల*భగ - -	८
ఇంతువంశ - -	తతజర - -	८२	తతల*రవ - -	८
వసంతతిలక - -	తభజజగగ - -	८४	తభల*భరగ -	८

జగణ్ణాదివృత్తములు.	గణములు.	ఛండం	యతిస్థానము.	యతి.
ఉపంతువజ్ర - -	జతజగగ	గగ	జతల*రగ - -	౮
వంశ శ్ఫ - -	జతజర	గట	జతల*రవ - -	౮
జలోద్దుతము - -	జసజస	గట	జసల*భవ - -	౮
పంచబామరము -	జరజరజగ	గట	జరజ*రజగ - -	౧౦
పుట్టీ - -	జసజసయవ	గట	జసవ*నిరర - } జసజలల*రర - }	౧౨

భగవణ్ణాదివృత్తములు.	గణములు.	ఛండం	యతిస్థానము.	యతి.
రుగ్గువతి - -	భమసగ	గం	భగగ*భగగ	౮
అల్పభారతి - -	భభభగ	గం	భభ*భగ	౨
దేహధక - తెహాదక - } దోదక - భారతి - - } మంధరవృత్తము -	భభభగగ	గగ	భభ*భగగ	౨
జలధర - -	భభనినిగ	గఢ	భభ*నినిగ	౨
సుందర - -	భభభజవ	గష	౩ భల*భగ	గగ
భూతిలక - -	భభరసజజగ	గష	భభహ*భర	౮
ఉత్సులమాల - -	భరనిభభరవ -	గం	భభరలల*రసవ -	గం
			భరని*భభరవ -	గం

శగ్డాదివృత్తములు.	గణములు.	చండం	యతిష్ఠానము.	యతి.
ఆంబుగూ - -	భభభభరసవ -	—१०	భ * రసవ -	८३
సుభత్రుక్-భత్రుక్ -	భరనిరనిరనిగ -	—२१	భరనిహ * భజభవ -	८१
మానిని - మదిర -	భభభభభభగ -	—२२	భభ * భభ * భభ *	८
శ్రీంచవదము -	భమసభ ३ నియ -	—४	భమసగ * నినిల్ల * నియ - - .	८०
వరమండరి ఇందువు వన వనమయూరు ము	భజసనిగగ -	—८	భలభల * భలగగ -	८
ఖాస్కరవిలసిత -	భనిజమభనినిసగ -	—१५	భనిభగ * భనినిగ -	८३
మంగళమహా శ్రీ -	భజసనిభజసనిగ -	—१६	భలభల * భలభల *	८
అయాహా -	భజసని భజసనిభయ - - .	—३०	P భ భ P భ భ P భ భ P భగగ -	८१
నగ్డాదివృత్తములు.	గణములు.	చండం	యతిష్ఠానము.	యతి.
చంద్రిక - -	నినిరవ - -	—११	నిని * రవ -	८
శ్రుతవిలంబితము -	నిభభర -	—१२	నిభ * భర -	८
కోదకము - -	నిజజము -	—१३	నిజల * భగగ -	८
త్రియంవద - -	నిభజర -	—१४	నిభల * రవ -	८
రుచిర	నిభసజగ - -	—१३	నిభలల * రవ -	८

నగణ్యదివృత్తములు.	గణములు.	ఛండా	యత్నిస్తానము.	యత్రి.
ప్రభాత - -	నిజజరగ -	८३	నిజల * రయ -	౮
చరాబిత - -	నినిరసవ -	८४	నినిహ * భర -	౮
త్రహరణకలీతము -	నినిభనివ -	८४	నినిగ * నినిగ -	౮
మాలీని - -	నినిమయయ -	८५	నినిగగ * రరగ -	౮
మణిగణనికరం -	నినినినిష -	८६	నినిలల * నినిగ -	౮
కేసర - -	నిజభజర -	८६	నిజభల * రవ -	८८
మనోరజు - -	నిజజభర -	८६	నిజజ * భర -	८०
అలసగతి - -	నిసనిభయ -	८६	నిసని * భయ -	८०
పద్మక - -	నిభజజజగ -	८८	నిభజల * భర -	८८
శ్రియకాంత -	నియనియసగ -	८८	నియనిల * తయ -	८८
పేదిని - వాణిని -	నిజభజరగ -	८८	నిజభల * రయ -	८८
హరిణి -	నిసమరసవ -	८९	నిసమగ * జజగ -	८८
నర్సుట - ఆముట -	నిజభజజవ -	८९	నిజభల * భభగ -	८८
చంపకమాల	నిజభజజజర -	९०	నిజభల * భభరవ -	८८
అతివినయ -	ఖ నిస -	९०	౩ నిల * నినివ -	८८
స్వరితపదగతి -	ఖ నిగగ -	९१	౩ నిల * నిసగ -	८८
తరల -	నిభరసజజగ -	९८	నిభరలల * రసవ -	९८
ఖబరప్పత -	నిభభమనసవ -	९०	నిభభగగ * భభర -	९०
త్రభాకలిత -	నిజజభరసవ -	९०	నిజజభ * రసవ -	९०
వనమంజరి -	౩ నిజజభర -	९१	ని ౩ జల * రసవ -	९४
అశ్వలలిత -	నిజభజభజభవ -	९३	నిజభజ * భజభవ -	९३

TABLES OF THE UNIFORM METRES.

107

నగణ్యాదివై శ్రీ ములు.	గణములు.	చంధ	యతిష్ఠానము.	యతి.
కవిరాజవిరాజిత -	నిట జవ -	—०३	నిజల*భ్రభ్ర*భ్రభ్ర*	౮
బంధురము -	రనిస్సిభగ - -	—०४	రనిస్సిభగ -	౮౪ ౯౦
లయవిభూతి -	నిలభ్ర నిలభ్ర నిలభ్ర నిలభ్ర	P	P నిలభ్ర P నిలభ్ర P నిలభ్ర P నిలభ్ర	౯౯

GLOSSARIAL INDEX.

THE NUMBERS REFER TO THE SECTIONS.



అంత్యనియమను rhyming termina-	ఇంత్రగణములు 50, 163.
tions, 75, 98, 180, 190.	ఇంత్రవజ్ర 38, vide Errata.
అక్షరవ్యాప్తములు 67 to 74.	ఉత్సులమాల 14, 17 and p. 75.
అఱురము a syllable 4, 138.	ఉత్స్వహ 66, 168.
అఖండయతి a wrong accent, 193.	ఉభారమాల any uniform metre of un-
అతిరచిర 108.	usual length, such as the లయ ర్థ
అనుష్టూప్ the Sanscrit heroic verse, 99.	హ &c.
అష్టపదులు (ottava rima) this is ra-	ఉపాఠ 117.
ther a musical than a prosodial me-	ఉపస్తాఠ 48, 163, 177.
tre : see కిరన.	ఉండోంత్రవజ్ర 38.
అటవెలది 58, 59, 62,	ఎత్తురీతి 62.
అర్య 116, resembles a Greek metre	శందము 88 to 95.
117.	శనకప్రభ 40.
అర్యాంతి 88, 114.	శలహంసాత్మాహ 168.
ఇందువదన 44.	శాశ్వతములు 198.

కవిరాజవిరాజితము 44.	తరల 26.
కైర్తన a chant 86, 178.	తరుష్ణాజ 65.
గణము a foot 138.	శేటరీతి 56.
గద్య prose 139, 147. See on వచనము.	తోటక 36, 175.
గాంధర్వ పద 86.	తోడక 35.
గీతివృ త్తములు 56 to 59.	త్రిపూసము 135.
సునుకుసేసము or వార్తాసేసము a sort of Sisa verse so formed as to read like mere prose. From గునుకు to amble. A few <i>sutacams</i> are so composed.	త్రిపుసము 135.
గురువు a long syllable. The word <i>heavy</i> being used as in Greek and Latin, for <i>long</i> , 139, 140.	దందకము 87.
చంత్రగణములు 52, 74, 147, 169.	దీర్ఘము 140.
చంపకమాల 14, 20, and page 76.	దోధక 35.
చతుష్పూద 64.	ద్రుతప్రకృతికశబ్దములు 198.
చపల 117.	ద్రుతవిలంబిత 101.
చానువృత్తము 168.	ద్వీపద couplets 64, 167, 184.
చూండము literally Prosody, 46, 144, 145, 146, 182.	ధృతత్త్రీ 20.
జమునచపల 117.	నగ్నుట 20.
జూతివృత్తములు 12, 139,	నితోష్య 135.
	పంచబాహరము 33, 162: compare also 168.
	పదము a musical measure 86.
	పద్యము a stanza 9, 138.
	పరఫ్సానవృత్తములు note page 45.
	పద see కైర్తన.
	పాదపూర్వారకము 139,

పాదము a line of verse 138.

పుష్టితాగ్ర 103, see Errata.

పృత్వి 113.

ప్రభోదిత 40.

ప్రమాణిక 162.

ప్రస్తారము the *base* or *model* of a system of verse : the original *theme* in music, as distinguished from *variations*, 1, 11, 139, 143.

ప్రపార్వింధి 104.

ప్రాసము 19, 119, 120.

ప్రాసయతి 41, 57, 150, 206.

ప్రతము 149, 150.

బంధి రేఖ (అ) 126, 148, 186 : N. B. the R is denominated మంచి రేఖ.

బంధకవిశ్వము 149.

బిందుయతి 150.

భాగవతపదములు 56.

భాస్కరవిలసిత 45, 161.

భుజంగప్రయాతము 34, 162, 176.

మంగళమహాత్రీ 43.

మంజరి 64.

మంజుభాషణి 40.

మందాక్రాంత 111.

మణిగణనికరము 45.

ముత్తకోకెల 25, 27.

ముణైభవిత్తిదిత 22, 24.

మదిర 173.

మధ్యమ 23, 144.

మనమయూరము 162.

మహాప్రభర 28.

మాత్ర 139. See note in Errata.

మానిని 31, 158, 173, 190.

మాలిని 32, 174, 205.

ముందుపెనక 141.

ముక్క ఒదగ్గర్సం 135.

ముఖచపల 117.

ముదిత 173.

యతి 18, 119, 121, 134, 150, verse devoid of *yati* 182.

రకారము and రేఖ 148.

రగద 75, 178. The nine species are thus named :

I. హయప్రచారరగద 76.

II. ఉరగవ్వనరగద 77.

III. విజయమంగళరగద 78.

- IV. ద్విరక్తాతిరక్తాద 79.
 V. జయభత్రరక్తాద 80.
 VI. మధురాతిరక్తాద 81.
 VII. హరిగతిరక్తాద 82.
 VIII. వృష్టాతిరక్తాద 83.
 IX. హరిణాతిరక్తాద 84.

- రథోద్ధత 39.
 రుక్తవతి 20.
 రుబిర 108.
 రేప see బందిరేప
 రోదక 37.
 అస్యుతు 139.
 లయ and లయత్రమా 110 signify musical time as distinguished from prosodial measures : from this the four following metres are named.
 లయార్పి 41, 162 ; లయవిభాటి 42; లయచేది 41 ; లయహరి 41.
 వంశఫు 107.
 వత్త 99.
 వచనము melodious prose 10, 139, 147. Note, the ordinary prose of conversation, business or corres-

pondence, is called మాటలు or "words" alone, వచనము or ఖద్జ signifying prose in which the rhythm or melody is regarded ; elisions and elevated expressions being used : Ossianic prose.

- వనమయూర 44.
 వరసుందరి 44.
 వర్ణమతి 120, 150.
 పతీ 139.
 వసంతతిలకము 112.
 విమ్యాన్తాల 102.
 విభక్తులు the cases of the noun 201.

విశ్రమము &c. 139.
 విశ్వదేవ see వైశ్వదేవి.
 విస్తృ or సి being a silent consonant always lengthens a short vowel preceding, 4, 115, 116. It is customary to read this as a separate syllable, thus దేహా and స్వర్గః are pronounced *dēhāha* and *swargaha*, instead of *dēhah* and *swargah*; but this is evidently wrong.

శృ.తను 139.

వైతాలీము 75, 118, 178, 182: see note in Errata.

వైశ్వదేవ 106; N. B. Appa Cavi requires yati to fall on the tenth syllable.

వ్రాలు 138.

కంభనారి 162.

కకట రీప (అ) 126, 148.

కతకము a century, or series of unconnected verses, containing 100, 112, or 128 stanzas at pleasure, Pref p. xi.

కయ్య the mould or leading form in a variable metre: the general principle: the outline, or rhythm.

కలిలనిధి 20.

కశివరణ 20.

కాగ్దూలవి క్రీడిత 21, 23, 171.

కిథరిణి 110.

కొంత 139.

క్రోకం 99, 136, 181.

షట్టుద 64.

షష్ఠ్యంతాలు 135 Lit. "verses with many dative (or genitive) words" as "To the prince, to the conqueror, to the ruler" &c. as is usual in poetical dedications.

సంగీతపదములు 86.

సంధి 7, 8.

సంయుక్తముతి 150.

సమవృత్తములు 12.

సరసముతి 150.

సీసపద్యము 60, 166.

సీసమాలిక 63.

సునందిని 40.

సున్న 142.

సూర్యగణములు 51, 163, 165.

త్రుధర 28, 29, 172.

త్రుగ్యాంశి 105.

స్వరయతి 150.

స్వఫ్టానవృత్తములు 103, (note,) 177.

హంసపంచకము note, p. 26.

హంసమాన 168.

హరిణాష్టత 109.

ప్రస్వను 140.

ENGLISH INDEX.

THE NUMBERS REFER TO THE SECTIONS.

- | | |
|---|---|
| <p>Accent: see Pause and Cæsura.</p> <p>Advantages of the variable metres peculiar to Telugu, 163, 181.</p> <p>Alliteration, note on 132.</p> <p>Anomalies in rhyme, 192 ; in cæsura, 193 ; in orthography, 148, 194 ; in grammar, 159, 198 ; in metre, 178.</p> <p>Authors useful to a beginner, pref. p. ix ; eminent as grammarians, 182 ; uncertainty of the æras when they lived, 185.</p> <p>Cæsura, 18, 98.</p> <p>Cases of the noun 201.</p> <p>Cautions to the reader, notes, p. 2 and p. 8 ; Rules first required,</p> | <p>pref. n. p. iii, and 179 ; as to what should be first read, pref. p. ix ; and avoided, 210.</p> <p>Changing metres, 163, 181, note p. 58.</p> <p>Chant, 147.</p> <p>Chorus, 62, 63.</p> <p>Comparison of English with Telugu literature, pref. p. x.</p> <p>Copyists, illiterate 207, see Orthography.</p> <p>Couplets, 64 ; rhyming, 190.</p> <p>Dialect used in the poets, sometimes called High Telugu, pref. p. ix.</p> <p>Dithyrambicks, 75, 85, 86.</p> |
|---|---|

- Doubtful metres, 178.
 Elision, 7, 8, 159.
 Elongated vowels, 149.
 Expediency of adhering to acknowledged metres, 151.
 Feet, 1, 41, 50, 74, 147.
 Final syllable, 52, n. 170.
 Fixed or uniform metres, 12, 139
 n. 52 n.
 Grammar, 197 to 203.
 Heroic metre, 64, 99; specimen of a version of the Iliad, note p. 44.
 Hymns written in Telugu, 151;
 convenient metres for, 75, 85.
 Improvements proposed, 97, 118,
 pref. p. v, vi.
 Inconveniences of the native method in scansion, p. 18, n.; in counting, p. 8, n.; in arranging the metres, 46; in using empty refinements, 135; in giving a fictitious sum of metres, 145, 146; and describing verses merely imaginary, 182;
 conceits, 146, 149; of the Telugu character, 99, 136.
 Innate and Cognate metres, note, p. 58.
 Instant, a term improperly used, 139.
 Introductions to native works are made extremely difficult, 160.
 N. B. The A'swāsas or closes of chapters are equally abstruse, and useless to the learner.
 Language used in the poets, see Dialect.
 Latin metres, 117, note.
 License, see Anomalies.
 Long and Short, see Marks.
 Maha Bharata, books in, p. 92, 93.
 Manuscripts much corrupted, 74, 142, 152, pref. ii.
 Marks used in prosody, 136, 189;
 why here omitted, 137.
 Mixed metres, 177.
 Musical rather than prosodial metres, 85, 86, 118, 151, 178.

- Orthography, difficulties in, 186 to 189 ; license in, 194 ; inelegant, 142.**
- Pause, 98 ; inharmonious, 193.**
- Peculiarities of prosody in Telugu, 177 to 181.**
- Poetical license, see Anomalies.**
- Prefaces, see Introduction.**
- Printing, see Improvements.**
- Prose, 10, 147, 188 ; metrical prose, 87.**
- Quantity, 48, 140.**
- R, the letter, 126, 148, 186.**
- Rhyme, 119 ; rare in Sanscrit verse, 98, 180 ; may fall on any syllable of a word, 6 ; rhyming terminations, 38, 190 ; slightness of resemblance is an elegance, 124.**
- Sanscrit prosody, 179 ; its comparative facility, pref. p. iii.**
- Silent consonants lengthen a short vowel preceding, 4 ; see instances, 115, 116, 183.**
- Transcribers, see Copyists.**



